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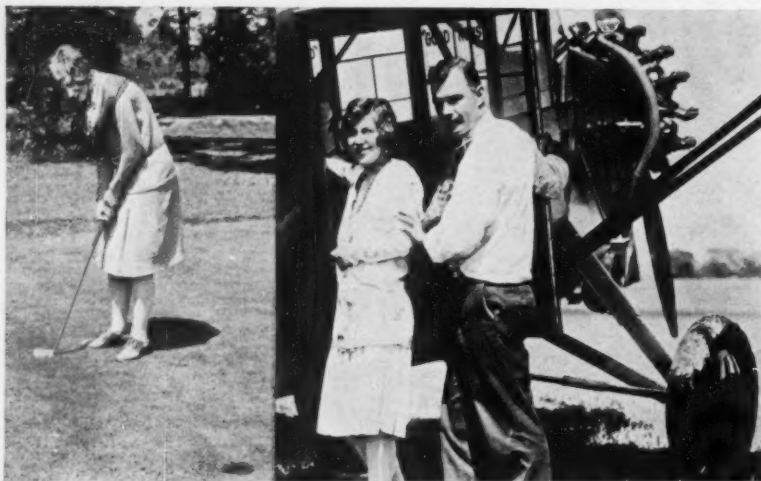
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Musical Director of the Chicago Civic Opera Company

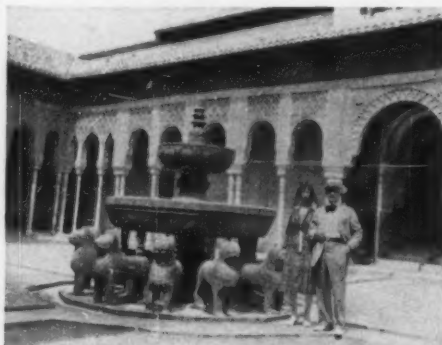


VACATION ACTIVITIES OF IOWA'S OWN VIOLINIST

Ilza Niemack's native state is so proud of her accomplishments both as violinist and composer that some months ago a movement was started to acclaim her as "Iowa's own," and already she has appeared as soloist before various clubs and civic organizations. On September 26 Miss Niemack gave a successful concert for the Federated Clubs of North Dakota in Ellendale, N. D., which was sponsored by the Lions Club of that place. October 23 she played for the Chicago Rotary Club, and November 8 appears in Des Moines for the State Teachers' Convention. Golf, horseback riding, swimming and flying were a few of the activities enjoyed by Miss Niemack this summer.



Even though you may not readily read iconograms, you will have little difficulty in recognizing the classic features of this celebrated tenor who has recently been creating such a furor at the Ravinia Opera. He is now enjoying a few weeks' rest at his Hollywood, Cal., home before embarking on another coast to coast concert tour.



MR. AND MRS. ALBERTO JONAS

(Left) Alberto Jonas, Spanish pianist and pedagogue, with his wife, in the famous Patio de los Leones (Court of the Lions) in the Alhambra of Granada, Spain. This beautiful city was the last stronghold of the Moors in Spain and was conquered by Ferdinand and Isabella in 1492, the same year in which, thanks to them, America was discovered. Mr. and Mrs. Jonas have been touring Spain. (Right) While in Granada they visited a nearby mountain where hundreds of gypsies live in caves, this being one of the largest gypsy colonies in Europe. The gypsies performed their typical dances for the pianist and his wife. While the photograph looks harmless enough, Mr. and Mrs. Jonas were permitted to visit this settlement only when escorted by a guide and policemen.



KATHERINE GORIN

at her piano in the Town Hall, Madison, Conn., where she spends six hours a day practicing. Her New York recital will take place at Town Hall on the night of November 22. Two days later she will appear at the Knox School, Coopers-town, N. Y. Miss Gorin is substantially booked for the coming season.



JOSEPHINE FORSYTH

as she looked in her wedding gown when she was married recently to Philip A. Myers at the beautiful suburban estate of Mr. and Mrs. Lester Arleigh Robinson at Irvington-on-the-Hudson. Miss Forsyth is well known professionally as singer, composer, playwright and former musical comedy star, and Mr. Myers is an internationally distinguished inventor and manufacturer. (Photo by G. Mail-lard Kesslere.)

ANTON BILOTTI

studying an original manuscript at the home of Franz Liszt at Weimar, where he made his annual pilgrimage this year in homage of the great master. Mr. Bilotti will give his first fall recital at Salle des Conservatoire on December 3, followed by two appearances with orchestra in Paris and another recital here in April. His first concert appearance will be held at Miss Orr's Musicale Tuesday on November 6.



MARIE CASLOVA, Concert violinist and teacher, photographed in the famous pine woods near Litchfield, Maine, where she spent the summer with her accompanist, Helene Tardivel. Miss Caslova will make several New York appearances during the coming season.



MARCEL SALZINGER

director of the voice department and school of opera of the Cleveland Institute of Music, returning aboard the Thuringia after a summer spent among old familiar haunts in the opera houses of Berlin, Vienna and Prague. He has resumed his teaching at the Institute.



A POST-PRANDIAL PHOTOGRAPH

Left to right: Marcian Thalberg; Mrs. Bachaus; Szanto; Mrs. Szanto; Winifred Christie; Louta Nouenberg; Bachaus. (Made for the MUSICAL COURIER by Clarence Lucas.)

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Beechamizing the Leeds Festival

Sir Thomas Flings Traditions to the Winds—Too Sensational a Messiah—Ballet Music Invades Sacred Precincts—Sir Hugh Allen a Good Antidote

LEEDS, ENGLAND.—The venerable Leeds Triennial Festival has just suffered a shock such as it probably has not sustained in the entire seventy-four years of its existence. Founded under the patronage of Queen Victoria, who was present at its inauguration, it has gone on its quiet way, strengthening its traditions and gradually evolving into a sublimation of English choral singing. But this year tradition was scattered to the four winds and instead of a choral festival the public suddenly found that it had a Beecham festival.

Sir Thomas fired the first broadside in an opening speech by inveighing mercilessly against brass bands. To get the full effect of such daring the leader must know that Yorkshire is not only the home of the best choruses but also of the best brass bands. Are they not noted throughout England? Have they not won first prizes in the past, and again this year in the annual brass band competition at the Crystal Palace in London?

NOT ENOUGH MESSIAH

While Leeds was gasping at this unheard of piece of audacity, Beecham passed the outposts and wrought havoc upon the heart of the citadel, namely Handel's Messiah, which opened the festival. Nor would the listeners consider that the word havoc was being used only in a figurative sense. The omission of more than ten numbers (including the famous Amen chorus) and the speeding up of tempi to such an extent that even one of Sir Thomas' garters burst and had to be removed, produced mixed feelings in the breasts of the audience. Still faithful to their darling, who can do no wrong, most of the London critics tried to point out the advantages of these innovations; but it remains to be seen whether the North Country dwellers were convinced.

In any case they considered that they had not got their money's worth; for after devoting the day to the Messiah—which began at eleven o'clock—and allowing an interval for lunch, they found that, after all, the performance was over at 2.30 and they had heard no more than usual. The fact that they expected more explains why Beecham was there at all this year instead of Albert Coates, who has always been a favorite.

WHY BEECHAM WAS THERE

About a year ago Beecham conducted the Messiah in the Queen's Hall, in London, and thereby created a sensation. He was hailed as the savior of the oratorio in general and Handel in particular. The Powers That Be in Leeds read the dictum of the London critics and swallowed it, bait, hook and sinker, and decided that Leeds must have the benefit of this new interpretation. Now whereas London has been hearing dry, tiresome performances of the work, Leeds, with the best choir in the world, and a fine tradition to uphold, has been having first class performances. So that what sounded delightful in London became tawdry sensationalism in Leeds.

What this treatment undoubtedly emphasized, however, is the extraordinary virtuosity, of the Leeds choruses. Whatever Beecham's demands, the singers were always able to fulfill them; indeed, several times they anticipated them, but, as a London critic observed, "when a conductor's movements are so much more impulsive than informative" slight errors must be overlooked. In spite of the haste, no beauty of tone was lost and the Leeds Festival Choir once more covered itself with glory. The soloists were less successful, though here and there they did some really fine work, especially Stuart Wilson, the tenor, and Florence Austral, whose beautiful voice made one wish that her phrasing was better.

A REGRETTABLE INNOVATION

The other innovation which Sir Thomas introduced was even more negative, namely the elimination of novelties. Ever since its earliest days the chief point of interest at these gatherings has been the production of some new choral works; and many a well-known composer has been materially helped on his way because of this custom. Sir Arthur Sullivan's Golden Legend, Sir Edward Elgar's Caractacus, Sir Charles Villiers Stanford's Stabat Mater, Sir Walford Davies' Everyman, Vaughan Williams' Sea Symphony, and Gustav Holst's First Choral Symphony all had their first public performances under these auspices.

This year nothing new has been heard. But in his desire to be original, Beecham brought to this, the finest choral festival in the world, music of the Russian Ballet without the charm of the ballet to relieve it. To play orchestral pieces like Stravinsky's Apollo Musagetes, W. T. Walton's Facade and Lord Berners' Fugue (C minor) to people who have made long journeys to listen to a wonderful choir seems a strange misunderstanding of the purpose of this festival. The staid Northerners, whose closest acquaintance with this kind of music has been jazz via the radio, took to it like ducks to water, which makes one wonder whether this music is not, after all, less modern than easy to the provincial ear.

THE FINEST PERFORMANCE

Beecham went far toward rehabilitating himself with even the most conservative listener, however, when he conducted Brahms' Requiem. While taking it faster, on the whole, than it has usually been heard at these festivals, the performance was nevertheless sedate compared with The Messiah, and the unusual beauty of the choral singing in this work made it one of the finest performances of the festival. His interpretation of the Schubert C major symphony was more restrained than inspired. Debussy's The

Blessed Damsel, on the other hand, took kindly to the Beecham treatment.

A healthy antidote to Beechamism was found in Sir Hugh Allen, who conducted a large part of the festival. Serious, musicianly readings of Beethoven's D major mass, Parry's oratorio, Job, and a long list of works by Bach (to whom the second day of the festival was devoted) went a long way toward keeping a "safe and sane" balance. Sir Hugh, who as professor of music at Oxford holds one of the two highest musical positions in England, has conducted at the last two festivals, as well, but probably has never had a stranger experience than during this Bach concert. In the middle of one of the works, he turned to his audience and apologized for being unable to go on with the concert. It transpired that the third trumpeter was missing. A messenger, who was sent after the aged gentleman, found him placidly walking about the streets of Leeds in complete forgetfulness of his engagement.

PLENTY OF VARIETY

Although covering only four days, many and various were the works performed. Some of the most important of those not yet mentioned were Berlioz's Te Deum, Haydn's Seasons, in which Elsie Suddaby did some very good singing; Handel's Ode on St. Cecilia's Day; Beethoven's second symphony; Mozart's C minor piano concerto, with Myra Hess as a most delightful and satisfying soloist; Delius' Sea Drift, in which the young English singer, Dennis Noble, distinguished himself; Elgar's Set of Sea Pictures; and Vaughan Williams' Pastoral Symphony.

One of the "oldest inhabitants" was heard to remark that this has been the most successful festival since the days of Nikisch. Everyone is entitled to his opinion but this one has not affected the general curiosity as to who will be the next conductor. R. P.

An Official Announcement from Los Angeles

The board of directors of the Los Angeles Philharmonic Orchestra announces that, in connection with the maintenance and continuance of the orchestra after this year,

"the Musicians' Union has shown the finest possible spirit and the utmost cooperation in making that possible, and has entered into a contract with the board of directors in which they have proven that their interest is with the continuance of the orchestra and the development of the community musically."

The statement also says: "The board of directors feel certain that the citizens of Los Angeles will show the same splendid cooperation that has come from the Musicians' Union, in which case the Philharmonic Orchestra, the Hollywood Bowl, and the Los Angeles Grand Opera Association, will continue to redound to the glory of Southern California."

Philadelphia Grand Opera to Present New Works

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that during the month of November three works which are additions to the company's repertoire will be produced at the Academy of Music in Philadelphia. Two of these new offerings will be presented on the evening of November 15, L'Oracolo, and Salome, adapted from the story of Oscar Wilde, and presented for the first time in America. Takane Nambu, Japanese prima donna, who made her debut with the company last season in Madame Butterfly, will appear in the role of Ah-Joe in the first opera; she will wear costumes especially designed and made in Japan for this production. In Salome, Catherine Littlefield, premiere danseuse, will be cast in the title role, assisted by Jacques Cartier and other well-known exponents of the art of dancing, and an ensemble of over two hundred dancers, pantomimists and choristers. On the evening of November 29, Massenet's Manon will be given, with Hope Hampton, the well-known motion picture and light opera star, in the title role. This appearance will mark Miss Hampton's debut in grand opera.

Massenet and Kousnetzoff Are Married

Alfred Massenet, nephew of the late Jules Massenet, world renowned composer, and Maria Kousnetzoff were married in Paris on October 9. Mme. Kousnetzoff was a star with the Chicago Civic Opera Company, and also appeared with smaller companies in America. M. Massenet is a leading French engineer.

KATHERINE A. TALBOTT (MRS. H. E. TALBOTT)

President of the Dayton Westminster Choral Association, of which John Finley Williamson is the director.

It is to the untiring interest and influence of Mrs. Talbott that the progress of the Westminster Choir is greatly indebted. She has been largely responsible for its growth, until today it is one of the outstanding choral organizations of the country. The Choir, at present, is doing magnificent work, having recently left Dayton for a tour of fifteen concerts in this country, throughout the middle west, going south as far as Memphis, and east as far as Huntington, W. Va. Mrs. Talbott is also happy in the thought that the choir, on closing this series of engagements, will make a tour of Europe, as she feels she could not imagine what factor would be as instrumental in obtaining a more sympathetic hearing abroad and one that could do more to bring about a greater understanding between the countries which the Choir will visit. During Holy Week the choristers will be on the waters en route to Europe, and on arriving they will give three concerts in London, in Albert Hall. In Paris there are three concerts scheduled also, to be given at the Paris Grand Opera House. The choir then goes on to Berlin, with fifteen concerts in Germany, followed by appearances at the Grand Opera in Vienna. After that they will visit Brussels, Prague, Norway and Sweden, returning to America in July. Mrs. Talbott has also been responsible for the long list of international sponsors for the choir, among whom are included Justice and Mrs. William Taft, Herbert Hoover, Mr. and Mrs. Pierre DuPont, Mrs. Frank Seiberling, Mrs. Charles Dana Gibson, Mrs. Charles Taft, Mr. and Mrs. Otto Kahn, and others.

Notable names form the Paris list of sponsors of the Dayton Choir, among whom are included: The American Ambassador and Mrs. Loudon; Dean and Mrs. Frederick Beckman; Mrs. Walter Cotchett, president of the American Women's Club; Mr. and Mrs. Parmelly Herrick; Comtesse de la Rochefoucauld; Marquis de Talleyrand; General and Mrs. Taufflieb; Julian Thomas, French commander of the American Legion, and many other distinguished personages. The British sponsors include the Duchess of Atholl, Viscountess Astor, the Dean of Windsor, Honorable and Mrs. Robert Brand, Viscountess Bryce, the Earl of Clarendon, Lady Foster, Lady Heath, General Sir Neville and Lady Lytton, and, again, other internationally known names.



THE MUSIC MACHINE AND THE ARTIST OF TODAY

By César Saerchinger

SOMEWHERE in his Confessions of a Young Man George Moore says that "the world is dying of machinery." "That," he continues, "is the plague that will sweep away civilization; man will have to rise against it sooner or later." He speaks of painting—the graphic arts. Is what he says equally true of music, the most precious, the most comforting of all the arts? Have the phonograph, the player-piano, the radio begun to destroy music? Whilst spreading familiarity of the world's masterpieces, are they gradually but surely choking the springs whence these masterpieces have sprung?

It is perhaps too early to venture any opinion on the influence of the vast process of mechanization, commercialization or "democratization" of music on music itself. It is nevertheless important that we should think about it, for we have examples in the sister arts that should be a warning to us. The mechanical reproduction of great paintings may have spread their appreciation, but it has certainly not brought us another golden age. The victory of the movie has meant, if not the death, the decadence of real dramatic art. Mass production in building and furniture has wiped out the beauty of home architecture and the handicrafts. We are surrounded with ugliness under the guise of comfort and efficiency, with cheap and hideous imitations that are a travesty on the real thing.

If it is not too early to determine whether the effect on music will be the same, it is not too early to see that the extravagant promises of the sponsors of machine-made music are empty boasts. We have had the phonograph for more than thirty years, the player piano for more than twenty, the radio for nearly ten. I have yet to meet the musician whose discovery we owe to these blessings of modern life, yet to hear of the genius who derived any real inspiration from them. We have not more, but less people who play the piano, however many more there may be who have it played at them. Programs of public recitals have become worse, not better, as a result of the phonograph; people, on the whole, are hardly more musical, in any tangible sense of the word, than they were twenty-five years ago.

No, I do not think that the great composer of the future, if we still have the power to produce him, will arise because of these wonderful inventions—rather in spite of them. We can only hope that the steam roller of mechanization will not prevent his advent altogether, as the reproductive machine has all but prevented the survival of the creators in other arts.

But music is in a somewhat different position from the other arts. Painting, sculpture, literature, even drama are ready—"in being"—from the moment of their creation. We can "realize" their beauty by merely applying our senses, our ordinary intelligence, our ability to read—the common privilege of civilized mankind. Music, on the other hand, must not only be produced, but re-produced in order to live. The reading of musical notation, in other words "sight-hearing," is an ability reserved for the chosen few. Music is a mystery to which only an intellectual hierarchy has access, and this hierarchy is responsible to the rest of the world for the interpretation of the sacred word.

As I write this there rises before my mind's eye a very beautiful and seductive advertisement. Three great doorways: two open; one, the central one, shut. The two open ones are marked "Literature" and "Art," the closed one, "Music." The key to the closed door is, according to this advertisement, being handed to humanity by a certain kind of player-piano record, more perfect, more intelligible, more pre-digested than any form of reproduction yet devised. If I am both skeptical and somewhat sorrowful in contemplating that beautiful picture it must not be put down to testiness or a "knocking" spirit. My skepticism might be tempered if I could be sure that the "interpretations" were in each case infallibly the best and the truest which can be made (which, as we shall see, is impossible); and I should not be sorrowful if I could be assured that the searching souls thus introduced to the Inner Sanctum of the Art would be encouraged instead of discouraged to seek entry by keys of their own devising. In other words, that they would insist on learning to play, to read music, to "hear it by sight" instead of being happily relieved of the necessity, and lulled into giving more power into the hands of the musical priesthood, even though it has turned into a trade union and a sales organization combined.

More and more, then, this musical "democracy" which we are raising up is dependent upon an oligarchy which is partly artistic and partly commercial; it accepts the dicta of this oligarchy as gospel truth. Its "interpretations" are the authentic ones, for all future priests and high-priests to copy.

But why future priests at all? If these interpretations are correct, and as complete as modern science claims to have made them, who is going to care whether yet another gentleman in evening clothes sitting upon a platform is going to read the Gospel according to Beethoven or Bach? If he does it according to the standardized version, he is obviously a mere mechanical medium, like the player-roll or the record itself. If he revolts against the only true and accepted version he is a renegade, a bad dissenter, or a Bolshevik.

Here is where the difference between reproduced music and reproduced graphic art becomes obvious. A well-reproduced Rembrandt is to all intents and purposes Rembrandt; there is no use going to Amsterdam to see the original except for sentimental reasons, to say to oneself: the great man himself made this with his inspired brush. That thrill of authenticity combined with aesthetic pleasure we cannot get in music; the thrill of holding a Beethoven manuscript is sentimental, and not aesthetic. The real authenticity of Beethoven—of a Beethoven interpretation—we must base on faith, or on that higher perception of aesthetic and emotional truth which transcends tangible evidence. It is an authenticity which can never be absolute, for the inner meaning of a musical phrase cannot be explained; it may vary according to the circumstances of the age, the day, or the moment; it is in flux, it is alive. A musical work is a duality; it exists only by the combination of

two minds—the creator and the auditor—or more often three—the creator, the auditor and the interpreter.

How then can it exist in a sheet of perforated paper, in a disk of wax or celluloid? Their existence is absolute; music's is not.

A great pianist not long ago was asked to record his readings for the phonograph, after having steadfastly refused for many years. He refused again. He was asked the reason for his refusal. Wasn't the machine good enough? "Oh yes," he replied, "too good. It is I that am not good enough." The importunate phonograph man thought this a joke. "No," said the artist. "I am serious. Perhaps you are right if you say that I play this particular music better than anyone else. But every time I have played it I hope to do better next time—to come nearer to the soul of the music, the ideal which the composer wanted to attain. And when I die I shall hope that the next generation shall come closer to it than I have done. If I should presume to hand my interpretation down to posterity as the ideal, I should be trying to stop all progress toward that ideal, of which the next generation may have a different conception."

Perhaps that artist is too exacting. Perhaps he is standing in his own light, so that the next generation will forget him while remembering his Purple Seal colleagues (though I have an idea that when listening to these superproductions of the laboratory, the wise old connoisseurs of tomorrow may shake their heads and say: "How weak! You should have heard the great So-and-So, but alas, he would not play into a machine!"). But whatever may happen to his fame, we may be certain that the magic of those Blue or Mauve Seal records will fade with time. For if any one thing is essential to an artistic manifestation it is its originality, its imminence, its "once-ness," as it were. Every musical performance, strictly speaking, can occur only once. A repetition is art only because it is somehow different, if only in details, if only in the difference of the atmosphere or the emotional stress. A reproduction is, strictly speaking, not art at all. A gesture, identically repeated, becomes a grimace; an expression, once it is stereotyped, becomes a caricature of itself.

This leads us to the crucial part of our argument: will the executive artist ever become superfluous? The question would sound futile except for the fact that there are artists who have an attack of fear—not for the art of music but for their own careers—whenever a new invention makes its appearance purporting to be an improvement on the already "perfect" systems of reproduction, amplification, broadcasting and what not. The leader of a well-known string quartet, for instance, was given an exhibition of some amplified phonograph records of his own quartet; he threw up his hands in despair, crying, "what will become of the concert business in the face of this?"

Well, the concert business has as much (or little) to do with the fate of music as the soap business has to do with that which is supposed to be next to godliness. But even the concert business, he may be sure, will not materially suffer from the new invention. For a concert consists of many elements which do not fit into a diaphragm; environment, space, atmosphere, the subtle vibrations which pass between artist and listener, all the vague and indeterminate ponderabilia of what is known as "personality"—these are as indispensable as the performance itself.

But there is one kind of concert that is bound to suffer in the long run—the concert which aids and abets the success of the very thing which is going to kill it, the concert which is a sales exhibition of the records which the pub-

lic buys in the belief that they are the sacred mysteries of the supremest art. These concerts, in fact, are not art, they eschew all that is primary, original, vital in musical performance; they are dead images of the dead, of musical mummies whose grin is gradually lengthening into a leer.

For if the machine cannot kill art it is threatening to kill the artist. The artist to whom each concert, each performance once was an event and an experience, an experience that was communicated to the auditor, the priest who enunciated the Law to true believers, is threatening to become a salesman of artistic imitations—at best of his own previous performances—and like any good salesman he will have to give the public what it wants. Is this, then, the meaning of that much-vaunted democracy of art? Shall the artist sacrifice that priceless privilege which he enjoys above all other men—to determine his own product, to serve, not the consumer, but the producer—the creator from whom all his blessings flow?

This is not an argument against "canned" music. Such an argument would be as futile as an argument against motor cars or open plumbing. They exist. And since they exist they have their uses. Their danger lies in our misunderstanding of these uses. They are not a substitute—they never can be. They are, if anything, a preparation. There is an educational value in sheer familiarity. Let them teach us the bare bones of music, because, alas, our civilization has neglected to teach us to read music as we read words. Let them serve as a modest yet important medium between the Great Unknown and the High Priests of the art. As for canned "interpretations" and "renditions," the artist who is an artist, and the student who wants to be an artist, will ignore them, or he wishes to develop his own understanding of the message locked up in the printed page. Those who are strong enough to do this—and only those—will retain their hold on the great audience; those and only those will derive permanent satisfaction from their work.

It is, of course, no use blinking the fact that the "concert business" is not what it was, that the phonograph and the radio have made inroads upon a form of entertainment which enjoyed a monopoly for generations. The concert, growing out of the intimate music practice of the eighteenth century, was in the nineteenth century developed into a public attraction which drew its circles wider until it became a gigantic industry. The twentieth century, by mechanical means, is expanding its coarser features—those features which will bear expanding—into something that no longer has any semblance with the original article—a community, a congregation gathered together and acting together in the pursuit of enjoyable edification. But this new thing, this monstrous pseudo-concert, has its limitations. It appeals, not to a congregation but to a population, whose tastes are not unified but diverse, which is removed from the influence of the artist, who in turn remains untouched by any reaction from his hearers. With the casual appeal of the radio the modern concert can not compete. It must be as different from it as possible; it must preserve its original sense of intimacy and seriousness and concentration. Its programs must be not merely better, but incomparable, to the radio offering, and it must make the most, not of the cheaper appeal of "personality" (which will soon be supplied by the movietone) but the subtler powers of personal ministrations, of leadership into the higher spheres which reveal themselves only to the adept.

Not showmanship, but priestcraft, is the need of music today.

THE ROMANTIC CAREER OF PAUL WITTGENSTEIN

The story of Paul Wittgenstein, the one-armed Viennese pianist, who will make his American debut this winter, is undoubtedly one of the most thrilling in musical history. To be well started on the way to a successful career, to experience one of the most tragic of accidents, and immediately to start again from the beginning in the face of what seems to be a hopeless handicap—this is in itself extraordinary enough; but that a man should overcome these



PAUL WITTGENSTEIN

difficulties and launch himself on an even more successful career in rare indeed.

Paul Wittgenstein comes of a cultured musical family and has the further asset (or liability, depending on the point of view) of being Josef Joachim's grand-nephew. He began the study of music early, taking lessons of Leschetitzky and Josef Labor, and gave his first public concert during the winter of 1913-14. In August of 1914 he joined the Austrian army and during the first year of the war lost his right arm. He was picked up by some Russians who made him a prisoner. He was moved from hospital to hospital and finally brought to Omsk in Siberia.

Immediately after his convalescence he began to occupy himself with playing the piano with one hand. This lasted

only a short time, however, for soon a particularly severe Russian governor had the prison "purged" of all musical instruments. By the end of 1915 the artist was sent back to Austria as an invalid, in exchange. When things got desperate during 1917-18, he again joined the army and was sent to the Italian frontier, but this time he returned unhurt.

He then began to search for music written for the left hand alone. But except for the Bach-Brahms Chaconne and the Chopin-Godowsky studies, he found few serious compositions, most of them being cheap bravura pieces or just exercises without musical value. So he began to arrange two-hand compositions for the left hand himself, an activity in which he found much pleasure and which still interests him.

In order not to depend entirely upon arrangements, however, he endeavored to interest various composers in writing pieces for him—not only solo works but chamber music and orchestral combinations as well. Here a curious coincidence is worth recording. While still in Siberia he wrote to his teacher, Josef Labor (by means of the Danish Embassy), asking him to write such a piece. A few months later he received word that Labor had already been engaged on a work of this type for some time.

Since then a number of well-known composers have written piano concertos for him; they include Erich Korngold, Franz Schmidt, Serge Bortkiewicz, and Richard Strauss, who has written two. One of the latest compositions, Valse-Paraphrase, is by Leopold Godowsky. It is a very interesting work both technically and musically. Wittgenstein will bring it out in Europe this season, and may play it during his first American visit in January next.

Alsen to Sing Isolde with Pennsylvania Grand Opera Company

Elsa Alsen has been engaged by the Pennsylvania Grand Opera Company, Francesco Pelosi, director general, for a performance of the role of Isolde in Tristan und Isolde, in German, to be given by that organization in Philadelphia on May 1 next. Alsen will shortly open her season with a concert tour of the Pacific Coast and during the course of the season will sing recitals in such centers as Omaha, Columbus, Baltimore, Cleveland, etc.

Háry János and Apollo Musagète Come to Boston

Stravinsky and Kodály Compositions Well Received—Fritz Kreisler Plays to Crowded Hall—Koussevitzky's Double-Bass Recital—Abbie Mitchell Sings

Boston.—On October 12 and 13, the second regular program of the Boston Symphony orchestra brought to Symphony Hall two well known modern compositions, neither of which had before been played in Boston. Stravinsky's Apollo Musagète, translated as Apollo, Leader of the Muses, received its first public performance only six months ago at Elizabeth Coolidge's Chamber Music Festival. The piece is primarily ballet music, and has served in that capacity in Paris, London, and Washington; but Mr. Koussevitzky has proved that it may stand as a concert-piece without synesthetic cooperation. The first scene, called the Birth of Apollo, introduces a strikingly simple melody, which recurs with telling effect later in the composition. It informed the audience (if indeed the absence of all but stringed instruments had not already so informed them) that they were dealing with a new Stravinsky, a Stravinsky of clear, melodic flow, free from distorted rhythms and ever successive dissonances.

Critics have remarked with some astonishment the use of more or less modern dance rhythms apparently inappropriate to the Greek setting. Such obvious anachronisms as the slow waltz to the dance called Apollo and the Muses, have led more than one authority to look on the piece as a tour de force rather than as a genuine attempt to express in music the spirit of Apollo and his dancing partners. In defense of Stravinsky it may be said that, for the most part, twentieth century men of music know nothing about Greek rhythms, so that in the composition of "Greek" dances the composer must choose between the invention of an original rhythmic idiom and the service of already established idioms. To Stravinsky's eternal credit be it noted that for once he has avoided the former alternative. Besides, he does not go to the other extreme, he does not give up typical new era dances, but so fashions his work that he fairly compromises an effort at direct expression with a use of semi-conventional, and therefore generally comprehensible, rhythmic material.

Kodály's Háry János suite, from the opera produced at Budapest just two years ago, made its Boston debut on the same program. Zoltá Kodály, friend and compatriot of Bartók, has collected several thousand folk melodies, some of which he has incorporated into his opera. But no one who has heard the spirited Háry János music will brand Kodály a mere adapter of tunes; for Hungarian folk music is not contrapuntal, nor, even in its most sophisticated forms, can it claim such harmonious fullness as that with which the composer has imbued it. Without some precise knowledge of the original forms of the melodies in question, however, it is impossible to estimate with any degree of accuracy the extent of Kodály's originality. The want of that knowledge accounts in part for the great divergence of critical opinion with respect to Kodály and his modernistic works.

Háry János, the hero of the opera, is a popular figure of Hungarian folk-lore. The body of the story relates the grandiose, fanciful adventures recounted by this strange dreamer to a group of peasants, whose credulity is evidenced by intermittent sneezes; Hungarian superstition maintains that a statement followed by an auditor's sneeze is invariably true. In fact the suite begins with a tremendous sneeze, an informal invitation to a willing suspension of disbelief. On it goes, through the Musical Clock in the Imperial Palace of Vienna, all the way to the climatic defeat of Napoleon by Háry himself. Always the music bears out the spirit of the story, with its gross exaggeration and ridiculous pomposity. For contrast, there is an old Hungarian melody of "heimweh," tender and sad, but indicative of the sort of sadness that a Háry János well might feel.

Mr. Koussevitzky and his orchestra played both pieces precisely to the queen's taste, or at any rate so clearly to the taste of Bostonians that the entire orchestra was forced to take a bow. The popular Schumann Symphony in B flat

major, not heard at these concerts since the season before last, closed an unusually interesting and modern program.

KREISLER'S RECITAL

On Sunday, October 14, Fritz Kreisler delighted a vast audience at Symphony Hall. Seats crowded the stage, and many people turned disappointed from the box-office. The program included a Brahms Sonata and several compositions arranged by the artist. By the consensus of local opinion Mr. Kreisler is less fiery and more delicate than he has been in other Boston appearances, but never was he a more complete and mature musician. Carl Lamson at the piano once more proved himself the dean of accompanists.

KOUSSEVITZKY'S RECITAL

The long promised Koussevitzky double-bass recital took place on October 17. Henri Casadesus, violist d'amore, assisted; and Bernard Zighera accompanied at the piano. The three musicians worked together on Lorenzini's Symphonie Concertante, in which Mr. Koussevitzky and his double-bass fittingly remained in the background, permitting M. Casadesus to present the melodies undisturbed by the professional jealousy that ruins so many attempts at concerted work by great artists. In Borghi's Third Sonata for Viola d'Amore and Double-bass the instruments blended perfectly; they were particularly well suited to the last movement, a gigue, which accordingly was repeated by popular demand.

In addition to the concerted selections, both Mr. Koussevitzky and M. Casadesus played solo numbers.

Mr. Koussevitzky's Concerto for Double-bass, composed when he was a very active soloist, is more than a means of technical display: it includes a passage of real dramatic power and several moments of most romantic lyricism. M. Casadesus played Lorenzini's Petite Suite with rare smoothness and taste. Huge bouquets of flowers were presented to each of the artists after their respective solo numbers. Plainly these men are masters of their instruments, although Mr. Koussevitzky gave occasional evidence of insufficient practice. The conductor of the Boston Symphony orchestra has little time for extra-curriculum activities.

M. Casadesus is very orthodox in his work, and so is Mr. Koussevitzky when he plays with M. Casadesus; but as soloist Mr. Koussevitzky favors an overworked glissando and an unrestrained rubato. This rubato, although it was appropriate enough in the Lasca Berceuse, distinctly marred the Beethoven Minuet in G. When the concert is viewed as a whole, though, there can be no denial of Mr. Koussevitzky's supremacy in his chosen and restricted field of the double-bass solo. Unfortunately he will give no more recitals in Boston this season.

ABBIE MITCHELL

Abbie Mitchell, who sang at Jordan Hall on October 14, is a soprano of outstanding ability. Endowed with a powerful voice of good range and clear tone, she has both the instinct and training of a true singer. The writer noted a slight huskiness in the forte and mezzo-forte tones of Miss Mitchell's middle and lower registers; but with that single exception, there is no fault. From Brahms to negro melodies, Miss Mitchell sang always with facility and with impeccable taste.

GEORGE BROWN

On October 16, George Brown gave a violoncello recital at Jordan Hall. Mr. Brown plays with feeling, but his immaturity in technic constantly protrudes itself, especially in difficult passages. Perhaps within a few years we shall hear again from this young man, who is certain to improve with age. Arthur Fiedler's work as accompanist was, as usual, beyond reproach. The program, varied and

interesting, featured Pizzetti's Tre Canti and Hughes' Blackbird Reel.

RUTH REDEFER

A charming pianist from Nashville, Tennessee, played to a good audience at Jordan Hall on the very evening when Serge Koussevitzky gave his double-bass recital only a block away. If it had not been for the Koussevitzky recital, Jordan Hall might have seen its largest audience of the young season. Miss Redefier plays with confidence and competence. She inclines a little to banging out her forte passages, a fault which seriously affected her performance of Mendelssohn's Prelude and Fugue in E minor; but, all in all, her sureness and precision are welcome as a relief from the muddiness of the average woman pianist.

Miss Redefier has not confined her activities to music, but has been wise enough to extend her accomplishments to academic pursuits: she sports a Phi Beta Kappa key and a Master of Arts degree. So far as we know she shares the former honor with no other great woman artist except Helen Wills.

W. L. G.

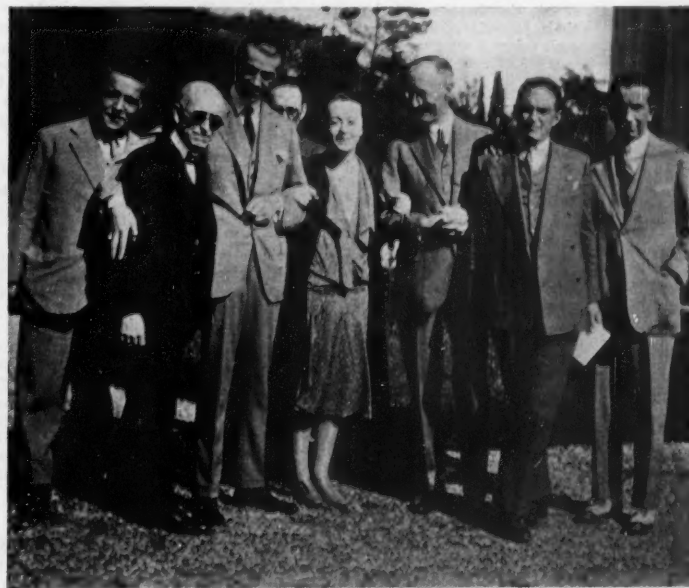
Haarlem Philharmonic Begins Season

The Haarlem Philharmonic Society will begin its thirty-third year with a concert on Thursday morning, November 15, at the Waldorf-Astoria, New York, at which time Mrs. Everett Menzies Raynor, president, will introduce the new chairman of music, Mrs. James G. Newkirk. Mrs. Newkirk will present to the members of the society for the first concert Gertrude Kappel, soprano of the Metropolitan Opera Company, and Hans Kindler, cellist.

Schelling Back in America

Ernest Schelling, conductor of the Children's Concerts of the New York Philharmonic-Symphony Society, arrived on October 16 on the S. S. Ile de France after a summer in Switzerland. In addition to his Children's Concerts in New York, Mr. Schelling has organized and directs similar series with the Philadelphia and Boston Symphony orchestras.

The dates of the Philharmonic-Symphony Children's Concerts under Mr. Schelling's direction are January 26, February 2 and 9, and March 2 and 16.



At the Siena Festival



These photographs were taken at Siena during the recent festival of the International Society, for Contemporary Music, of which an extended report was printed in the MUSICAL COURIER of October 18, on page 4. The large group includes, from left to right: Campoduni, director of the festival; De Falla; Count Chigi Saracini, in whose villa the festival was held; Edward J. Dent; Commandatore Fedele, representing the Beaux-Arts; Alfredo Casella. In the photograph at the lower right the gentleman standing alone with a camera and a smile is Count Chigi. The group of three at the lower left shows Casella, De Falla and Mario Labroca. In the upper right is pictured E. F. Burian's Voice Band from Prague, which proved to be one of the few sensations of the festival.

Photo by
Wide World Studio

KATHRYNE ROSS

as "La Gioconda"

with
Philadelphia Grand
Opera Company

Phila. Public Ledger, Oct. 16, 1928.
Samuel L. Lacier.

Kathryne Ross who achieved an unusual success last season with the same company assumed the title role. The great aria "Suicidio" of the last act and earlier numbers were superbly sung. She was equal to the histrionic demands of the role at every point.

Phila. Record, Oct. 16, 1928.
H. T. Craven.

The demands upon the interpreter are particularly heavy. Kathryn Ross, the Gioconda, rose to the occasion in her scenes, finding herself, as it were, as the production proceeded she scored deservedly in the touching measures of the "Suicidio" of the final scene. She has gratifying clarity and resourcefulness in her upper register.

Phila. Inquirer, Oct. 16, 1928.
Linton Martin.

Kathryne Ross who made her debut with this organization last season in "Aida" brought a commanding presence and a pleasing voice to the title role. She was always assured and seemed to be well routinized in the part.

Phila. Evening Star, Oct. 16, 1928.
C. S. L.

Kathryne Ross in the title role made a Gioconda such as the role demands; forceful in achieving the effects intended by the author, both in voice and carriage she was pleasing. Her statuesqueness was as distinctive as her beauty. With both of these she is doubly blessed.

Management: Walter Anderson, Inc.
5 Columbus Circle
New York City

Manuel and Williamson Presenting Unique Programs

The present flair for the revival of antique instruments, to conform with a true presentation of the music written in the time of Bach, has made possible a truly unique entertainment, namely the revival of the practically unknown compositions written for two harpsichords, which is being presented by Manuel and Williamson as a part of their duo-recitals.

Their collection of ancient instruments is probably the finest in America, outside of museums, and contains, among others, a genuine Dolmetch Clavichord, exquisitely painted and decorated; an eighty year old melodeon, which functions properly, and four harpsichords, two of these, exact replicas of those used by Bach, and which were made specially for them in Paris and brought to the United States for decoration. They are in antique gold, with fine scroll work emblazoned on the lid and sides and are constructed of sandalwood, the only wood which does not warp in any way. The harpsichord is sensitive as an aeolian harp, and subject to change at the slightest variation of temperature. To meet this difficulty Philip Manuel has made a thorough study of the construction of the instrument and is able to adjust the slightest deviations from pitch which may arise. When one takes into consideration the fact that there are four strings to each key, the smallest being finer than a human hair, one can understand the great variety of color of which the harpsichord is capable. It is possible to produce more than one hundred and fifty varieties of color. The piano gradually began to take its place, because the labor involved in keeping it at correct pitch was so arduous. It is a labor of love with Manuel, however, and his extensive studies in the mechanism of this instrument have made him a past master of its resources.

The two concert harpsichords used by Manuel and Williamson are fitted with steel frames to enable them to stand the hazards of transportation—the only deviation from the instruments of Bach. They keep a generous supply of strings on hand, in case of breakage, as they come from Paris and cannot be obtained in this country.

The harpsichord is controlled by stops and pedals, similar to the modern organ, sometimes one, then the other, or in some cases both being used. The instrument weighs seven hundred pounds. It is sheer delight to listen to the works of the early composers through the medium of the harpsichord.

It is a current idea that a cantabile tone cannot be produced on the harpsichord, but nothing is farther from the truth. The quieter and more gentle moods can be produced by certain technical devices which the average pianist does not understand. The more brilliant type of music which was written for this instrument seems dull when transcribed for the piano, but when played on its native instrument it takes on new life and spontaneity.

The manner in which Manuel and Williamson first became interested in these old instruments, is curious and interesting, as showing the trend of the student mind. They were scheduled for a duo-piano recital at Bloomington, Ill., and on the way both pianos were smashed by trucks. What to do? The town was scoured for pianos and finally, two, about half the size of the modern concert grand were unearthed. They were taken to the hall and quickly put in condition and the program played. The first number was a Mozart Sonata, and so exceptionally did the smaller pianos with their thinner tone, project the Mozart music that Manuel and Williamson, thought of the greater charm there would be in playing Mozart, Bach and their forerunners on the instruments for which their music was written.

Then began some extensive research work on the part of the two artists, during which they went to Paris, spending several weeks at the famous Pleyel factory, where they made arrangements for two harpsichords. "It is like the passion for antiques" said Manuel, "wherever we find one of these old instruments, not to mention their lesser sister, the clavichord, we feel we must purchase it. Consequently our collection is increasing to such an extent that we have been forced to move from one place to another to find space for each additional instrument we acquire. The more one studies the harpsichord the more fascinating it becomes, for the tone has much more resonance and variety than the piano."

The number of return engagements booked by Dema E. Harshbarger, president of the Civic Concert Service, Inc., speaks for itself as to the popularity of their recitals, and their tour for the current season is a comprehensive one, embracing most of the principal cities from coast to coast.

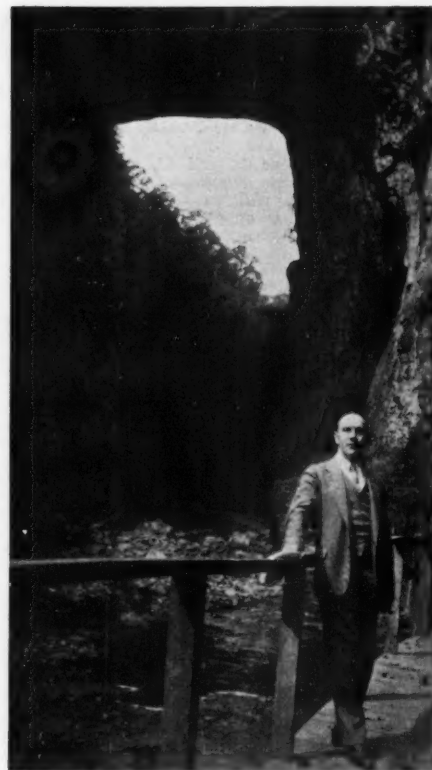
Farnam's Bach Recitals

Forty organ recitals, embracing the entire organ works of Johann Sebastian Bach, were begun by Lynnwood Farnam, Church of the Holy Communion, New York, October 7, the same program being repeated the next day; this plan will be followed Sundays at 2:30 and Mondays at 8:15, up to May 12-13, 1929. A truly stupendous undertaking.

Many professionals were present at the opening recitals, including organists of wide reputation, all of whom learn from Farnam; his impeccable technic, clean-cut phrasing, planful interpretation, with tasteful choice of stops and effects, these are some of the characteristics of this organist. Rev. Dr. Mottet said a few kindly words of greeting and welcome to the fine audience assembled on both occasions; his attitude is ever that of co-operation with his organist. Of the excellencies of Mr. Farnam's playing one must mention the wonderful effects in the merry, chief subject of the opening A minor fugue; the clear and graceful interpretation of the little F major prelude, a favorite of organ students; the tremendous climax in the familiar Chorale, Allein Gott in her Höh, the brightness and happy spirit of the C major trio, and the dignity and sustained high plane in the playing of the concluding choral preludes and fugues. Every recital brings one or more of the larger works of Bach, and the religious spirit and close attention of Farnam's audiences are well reflected in the dim candle-light, and in the attentive attitude of his listeners.

Elly Ney Appearing with Orchestra Abroad

Elly Ney, pianist, now on tour in Europe, fulfilled four appearances with orchestra during the first week of October, playing on October 1 in Dortmund, the following day in Essen, on the 5th in Munster and on the 8th in Freiburg. She also made two appearances with symphony in Cologne on October 15 and 16, and on the last two days of October



FREDERICK GUNSTER,
tenor, at the Natural Bridge, Virginia, on a recent tour.

she will be heard in Duisburg. Mme. Ney's fall tour, which began in September and continues until January, calls for seventy appearances in Germany, Switzerland, Austria, Czechoslovakia, France, Holland and England. Her schedule includes twenty-six concerts as soloist with orchestra, one with Mengelberg in Amsterdam, two with Karl Muck in Hamburg, another with Lamoureux in Paris, and also with other noted conductors and symphonic groups.

Concert Management Annie Friedberg Notes

Leonora Corona, Metropolitan Opera soprano, recently returned from Europe, where she won a great success at Ostend singing five operatic performances which resulted in a reengagement for next season. Miss Corona now is on a concert tour of the Middle West which opened at Janesville, Wis., and will extend south as far as Texas, her home state. She is featuring new American songs and also many novelties.

Marie Miller, harpist, broadcasted a recital of Debussy dances over WJZ on October 16 with the National Broadcasting Orchestra.

Myra Hess, English pianist, will arrive early in January for a heavily booked season of three months.

Yelly d'Aranyi, Hungarian violinist, will open her American season on January 15 in Springfield, Mass., with the local symphony orchestra. Her New York recital is scheduled for January 29, and on February 15 and 16 she will appear with the Chicago Symphony, at which time she will introduce in America the new Vaughan Williams concerto, written for her.

Edwin Orlando Swain, baritone, has added to his list of engagements several new oratorio dates, in which field he is as popular as in recital. He is scheduled to sing this season in Muncie, Ind., his former home, where he has not been heard for many years.

Socrate Barozzi, violinist, will offer at his New York recital on November 2 an interesting program, including the Vivaldi C major concerto; Corelli-Kreisler La Folia; a new Debussy suite; Bach Prelude; Dvorak-Kreisler Danse Slave; Schelling's Irlandaise, a new composition; and De Falla-Kreisler Dance Espagnole. Carroll Hollister will be at the piano.

All of the foregoing artists are under Concert Management Annie Friedberg.

Norden to Conduct Elijah

The musical services for the season in the First Presbyterian Church of Germantown have begun, the opening service on October 14 consisting exclusively of music by Cesar Franck. A number of important works will be presented at these services during the season, at which time the choir will be assisted by harp and violin, or on other occasions by a chorus choir.

The Choral Society of the church will be organized on a larger basis this year and will present in January Mendelssohn's Elijah, supported by an orchestra of members from the Philadelphia Orchestra and by well known soloists. N. Lindsay Norden, organist and choirmaster of the church, will conduct the Choral Society.

Irma Swift's Studio Notes

Rita Saltzman, coloratura soprano, recently gave a concert at the Prospect Hotel, Sharon Springs, N. Y., when she was so successful that she was engaged for another appearance two weeks later at the Columbus Hotel. Esther Kahn, dramatic soprano, won much praise when she gave a concert at Green Mansions, Warrensburg, N. Y., a local paper stating, that she has "A large voice with an exquisite pianissimo." Harvey Jacobsen, tenor, has been engaged for the second season by the A Capella Choir of Lincoln, Neb. All are pupils of Irma Swift.

EDWARD JOHNSON

1928—ANOTHER BANNER YEAR

Four Seasons of Opera

Metropolitan Opera Company

January
February
March
April

Ravinia, Illinois

June 25th
July
August
September 3rd

San Francisco Opera Company

September 15th
October 3rd

Los Angeles Opera Company

October 5th
October 15th

FALL CONCERT TOUR OCTOBER to DECEMBER

in

Missouri
Tennessee
Arkansas
Oklahoma
Indiana
Wisconsin
Ohio
Michigan
Virginia
Maryland
Washington, D. C.
New York
Canada



METROPOLITAN OPERA COMPANY

SEVENTH SEASON—1929

Metropolitan Musical Bureau
33 West 42nd Street, New York City

Victor Records

Baldwin Piano

Cyrena Van Gordon Booked Solidly

Cyrena Van Gordon's time is booked solidly up to the beginning of the Chicago Opera season, when the prominent contralto again rejoins the Chicago forces. She was heard at New Castle, Pa., October 10 and 11, and other important dates include: Lowell, Mass., with the Little Symphony



Photo by Bain News Service

CYRENA VAN GORDON,
Chicago Civic Opera contralto, returning from a vacation abroad for a concert tour before the opening of the Chicago Civic Opera season.

Orchestra from Boston, October 16; New York, Town Hall, October 17; Binghamton, N. Y., October 21 and 22, recital and appearance with orchestra; Aurora Ill., October 24; Racine, Wis., October 26; with Pittsburgh Symphony Orchestra, October 28.

Professional Training for Teachers at Granberry School

The Granberry Piano School in New York and Brooklyn offers a course in Professional Training for Music Teachers. According to the director, George Folsom Granberry, many teachers are skilled pianists but are unskilled in imparting knowledge to others. It is his opinion that interest and conscientiousness cannot make the uncertain groping of an untrained teacher musically and educationally fruitful. The course at the Granberry School may be taken in individual lessons or in classes, in regular outlined obligatory work leading to a professional teacher's certificate and diploma, or in partial selective work. "All of the training is fully illustrated with demonstrations of actual teaching," said Mr. Granberry, "so can be used at once in the teacher's own work." For twenty years this well known pedagogue has successfully directed the training of teachers in New York and for seven years he has taught in the University of Georgia Summer School.

November Operas for Philadelphia Civic Opera

On November 1st the Philadelphia Civic Opera Company will present Richard Strauss' *Ariadne auf Naxos* for the first time in America, with a cast including the Misses Peterson of the Chicago Civic Opera, Boykin, Williams, Harrison, Jepson, and Marston, and Messrs. House, Elwyn, Mahler, Eddy, Schmidt and Reinert. Within two years this

company has given four premieres in America, including Korngold's *Der Ring des Polykrates*, Strauss' *Feuersnot* and Gluck's *Queen of the May*. On November 8 the Philadelphia Civic Opera will present *La Boheme*, and on the 22nd *Die Meistersinger*, at which time the role of Hans Sachs will be sung by Fred Patton of the Metropolitan; Beckmesser by Robert Ringling of the Chicago Civic Opera; Eva by Helen Stanley, and Walther by Paul Alt-house.

Horowitz Begins American Tour

Accompanied by his representative, Alexander Merovitch, Vladimir Horowitz, Russian pianist, returned to America on October 9 for his second American tour. Mr. Horowitz opened his tour on October 12 at Mt. Holyoke College and closes it on December 31 in Philadelphia. During that time—eighty-one days—he is booked for forty-four concerts, including appearances as soloist with the Detroit, Boston, Cincinnati, Cleveland, Chicago, Philadelphia, St. Louis, and New York Philharmonic-Symphony orchestras. He will give a New York recital on November 2 at Carnegie Hall.

The success of Mr. Horowitz' first American tour last season may be gaged by the enthusiasm of the press. Following his first appearance in New York as soloist with the Philharmonic Orchestra, Olin Downes in the New York

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Times recorded it "the wildest welcome a pianist has received in many seasons in New York, a whirlwind of virtuoso interpretation, amazing technic, irresistible youth, electrical temperament." In conservative Boston, Phillip Hale wrote in the Herald, "There was a scene of enthusiasm such as has not been aroused by the performance of a pianist in Symphony Hall since its opening." And the Globe declared: "No soloist making a Boston debut within the past fifteen years has created anything like the sensation made by Horowitz. He makes stories told of Liszt and Rubinstein rousing audiences to frenzied excitement credible. He has something of the almost uncanny personal force ascribed to Paganini. . . . The most successful concert artist with the American public to appear in the decade since the debuts of Heifetz and Galli-Curci." When a Boston recital was announced two weeks later, it was reported that the house was sold out within two days of the opening of the ticket sale.

Horowitz' success continued wherever he appeared. After he played in Chicago, Edward Moore wrote in the Tribune, "The most exciting person who has sat in front of a piano keyboard this generation. From the debut of Galli-Curci to the debut of Horowitz there has been no such stirring times—one of the experiences of a lifetime."

No sooner was his second tour announced than Concert Management Arthur Judson reported that it was immediately completely booked. Forty-four engagements in eighty-one days are scheduled, the maximum the young artist can ac-

cept in this time. One month after he had sailed last spring, Concert Management Arthur Judson was accepting options for 1929-30.

George Roberts Vacationing at Home

George Roberts, accompanist, coach and composer, is back at his home in Oswego, N. Y., after a busy summer at Ravinia, where Florence Macbeth, whom he partners at the piano in her concert appearances, was singing with the opera company. At the close of the Ravinia season he went to Minnesota for a number of concerts. His vacation started when others were returning to their work. Until late in the month Mr. Roberts is dividing his time between



GEORGE ROBERTS

on his "favorite resting spot" on the shore of Lake Martha, sixty-seven miles north of Seattle, Wash.

his three pets: Prince, a Kentucky thoroughbred horse, golf and a Marmon automobile.

The accompanying snapshot was taken on the ranch of Mr. Roberts' "first prima donna," Marie Lester, of the Lester Light Opera Company who retired ten years ago to live on her property in Washington.

At the recent Evanston Festival Florence Macbeth sang a Roberts' song entitled, *A Song of May*, of which the Chicago Tribune said: ". . . an uncommonly melodious, attractive and well written waltz song. A new piano piece, *Mountain Dawn* (*Song Without Words*) and an encore song, *Because of You*, are being brought out by the Theodore Presser Company.

Mr. Roberts will resume coaching at his Carnegie Hall studio in New York toward the end of October, and will again act as accompanist to Florence Macbeth in her concerts.

Kedroff Quartet Sings for Lord Allenby

The four Russian singers, who, as the Kedroff Quartet, made an outstanding success throughout the country last season, sang at the reception given in honor of Field Marshal Viscount Allenby at Carnegie Hall on October 3. The Kedroffs opened their second American tour in Lancaster, Pa., on October 11, at the Annual State Convention of Pennsylvania Women. Their engagements will take them to every part of the country this winter. The personnel of the exceptional vocal ensemble is made up of: Prof. N. N. Kedroff, Prof. C. N. Kedroff, T. F. Kasakoff and I. K. Denisoff.

Nettie Snyder to Return to New York

Nettie Snyder, vocal teacher, will return to New York in November to resume her activities here. Miss Snyder has been in Florence, Italy, for some time, where she had a lovely villa and where students resided while studying with her.

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Foreign News in Brief

GEORGE ANTHEIL'S COMPOSITIONS TO BE PERFORMED IN GERMANY

BERLIN.—George Antheil has been invited to give a concert of his own compositions in the series organized by the Bauhaus (House of Architecture) in Dessau. Antheil will also perform his piano works in a number of German cities, under the auspices of the Cologne branch of the International Society for Contemporary Music. He will appear at these concerts together with the Viennese String Quartet. T.

OPERATIC PERFORMANCE OF BEETHOVEN'S NINTH

BERLIN.—A festival performance of Beethoven's ninth symphony, in which the last movement will be given with scenery and costumes, will take place in Breslau during the coming season. T.

LESSONS IN DANCE NOTATION

BERLIN.—The Choreographic Institute of Germany has organized a week's course in the teaching of Rudolf von Laban's dance notation, to be given in all the cities of Germany. In Vienna the same thing has been organized by the Vienna Urania Society. Laban has written two "dance symphonies," occupying an entire evening, which will have their premieres in Berlin this season. T.

PIERROT LUNAIRE TO TRAVEL

VIENNA.—The Viennese Pierrot Lunaire Ensemble, under Erwin Stein, will embark on a tour this season that is to include London as well as a number of German cities. Arnold Schönberg, the composer of this remarkable work, will conduct in Nuremberg. The same composer's Gurrelieder have also travelled abroad. The work was conducted by Egon Pollak in Buenos Aires during September. B.

POLISH MUSIC FESTIVAL IN PRAGUE

PRAGUE.—Prague is to have another Polish music festival in November. Szymanowski's 3rd symphony and Marek's Sinfonia Brevis are two of the works to be performed. R.

ELGAR WRITES INCIDENTAL MUSIC FOR DRAMA

LONDON.—Sir Edward Elgar has written incidental music for a new drama, *Beau Brummel*, the premiere of which has been announced for Nov. 5, at the Theater Royal in Birmingham. This is the first time Sir Edward has ever composed music to suit the requirements of a play; all previous incidental music by him having been adapted. Two of the numbers are an overture and a minuet, which is to a feature of the performance. M. S.

NEW MUSICAL ACADEMY FOR BERLIN

BERLIN.—A new musical academy is to be founded in Berlin next year under the patronage of the Prussian Minister for Education. It will be housed in the Castle of Charlottenburg. Professors of the first rank and international reputation will be in charge of the classes. It is expected that further details will soon be made public. H. L.

GABRILOWITSCH TO PLAY WITH FURTWÄNGLER

BERLIN.—Among the artists who have been engaged to appear at the Philharmonic concerts under Furtwängler this winter are Carl Flesch, Osip Gabrilowitsch, Fritz Kreisler, Erica Morini, Artur Schnabel, Serge Rachminoff and Ludwig Wüllner.

DUTCH NATIONAL OPERA COMPANY ANNOUNCES ONE NOVELTY

THE HAGUE.—The Dutch National Opera Company (Co-Opera-tie) has announced only one novelty for the coming season; it is *An Iceland Saga* by the Finnish composer, Georg Vollerthun; it will be produced in January. The Italian Opera Company has now issued its full list of works which includes, besides the regular repertory, *Germania* by Franchetti and *La Rosiera* by Gnechi, the composer

whose admirers created a sensation a few years ago by charging Richard Strauss with plagiarism. H. A.

LEIPSIK GEWANDHAUS CONDUCTOR PROBLEM SOLVED

BERLIN.—The problem of a conductor for the concerts of the Leipsic Gewandhaus, now that Furtwängler has given them up, has been solved as follows. Of the twenty regular concerts Bruno Walter will conduct ten, Fritz Busch three, Karl Straube two (choral concerts), and Hans Pfitzner, Gustav Brecher, and Clemens Krauss one each. Besides these Bruno Walter will conduct two and Karl Schuricht one, while the special concert of the Spring Fair (Leipziger Messe) will be taken over by Furtwängler. T.

Simon Spielman with Beethoven Symphony

Simon Spielman, a young Russian cellist who studied in Petrograd under Verjilovitch and Abbiatti and who won the Rubinstein Prize of the Michael Palace, is now in America and has become a member of the Beethoven Symphony Orchestra. While in Europe Mr. Spielman con-



SIMON SPIELMAN

certized and was the concertmaster of the Great Government Theater of Moscow. Besides playing with the Beethoven Symphony he expects to concertize in America and also to give his own New York recital some time during the coming season. Mr. Spielman has a large repertoire at his command and is considered a cellist of considerable talent.

Jan Cherniavsky Visits New York Enroute

Jan Cherniavsky called in for a brief visit at the MUSICAL COURIER offices recently on his way from Australia to London. He brought with him the news that the Cherniavsky Trio (Leo, Jan and Mischel) has just recently completed a tour of Australia and New Zealand which kept them in those far distant countries from February until June, during which time they played 120 concerts. This was their sixth visit, the first one being in 1908. The trio will begin its English appearances in November, in Lionel Powell's Celebrity Concerts, after which they will visit Germany, France, Austria and Spain, and will not return to America until January, 1930.

Mr. Cherniavsky reports that music in Australia is thriving. There were two touring opera companies there this season, and Sydney and Melbourne both have symphony orchestras. As is usual with successful musical attractions in Australia and New Zealand, the Cherniavskys gave numerous concerts in each of the large cities visited. Their programs always included solos by each of the three members of the trio, and sometimes the program was made up of two sonatas and a trio, this style of program being extremely liked, especially when the trios are selected from the works of Beethoven, Franck or Tchaikowsky.

Stokowski to Conduct for League

The League of Composers announces that Leopold Stokowski will conduct a program in March of modern stage works by Stravinsky, Hindemith, Prokofief or Milhaud. On the same program will be an opera by Monteverdi, *Il Combattimento di Tancredi e Clorinda*, written in 1626. This opera will be conducted by Werner Josten, who gave it in Northampton last spring.

At the first concert of the League, December 19, Harold Bauer will be the soloist; at the second, February 16, Walter Gieseking. Harold Bauer, with the Lenox Quartet, will give the first performance anywhere of a new quintet for piano and strings by Emerson Whithorne, whose *Fata Morgana* was given with success recently under the direction of Mengelberg.

Esther Streicher Active as Pedagogue

Before coming to America five years ago, Esther Streicher was a professor in the piano department at the Imperial Russian Conservatory. Her career abroad also included a period of teaching in Germany at the Berlin Conservatory, where a number of her pupils made successful debuts under her guidance. Mme. Streicher has been equally successful in her pedagogic work in America. In addition to a large class of pupils at the David Mannes School in New York, she has many students studying with her privately. In the

near future Mme. Streicher will give a monthly musicale, at which time a number of her pupils will be presented.

National Music League, Inc. Notes

The National Music League, Inc., announces the re-opening for the new season of its box-office in the Steinway Building. By special arrangement with the concert managers, members of the National Music League may buy tickets for almost all New York City concerts and recitals at greatly reduced rates, ranging from twenty-five cents a ticket up to one-half the printed price.

In addition to the reduced rate ticket privilege, League members are admitted free to certain concerts and recitals. Among the artists who have appeared in League membership concerts in past seasons are Sophie Braslau, Harold Bauer, Jacques Thibaud, Sigrid Onegin, Guy Maier and Lee Pattison. Members receive a monthly Bulletin listing the free and reduced rate concerts and containing other information of interest to musicians and music-lovers.

Conditions of membership may be learned by inquiry at the League Office. The National Music League is a non-commercial, philanthropic organization and the box-office service is only one of its activities. Mrs. Otto H. Kahn is president and Harold V. Milligan and Vera Bull Hull are executive and associate directors, respectively.

Greenwich Concerts Again Under Mannes

The Young People's Symphony series at Greenwich, Conn., sponsored by the Woman's Club, will be given again this year, with David Mannes conducting an orchestra of forty men. They will be given on Thursday afternoons, November 1, December 6, and January 10. The Greenwich concerts are divided into two parts—one short program for very young children, followed by a longer list for young people. Children of from three years to high school age attend these concerts in the High School auditorium, given now for the fifth season under Mr. Mannes' leadership. Mrs. Walter W. Taylor is chairman of the Woman's Club Committee in charge of the series.

Isabel Richardson Molter's Activities

Isabel Richardson Molter has received word from her manager in the east of an important engagement closed for her in Portland, Me., for January 20, at the Municipal Auditorium. Mrs. Molter was soloist on the opening program of the Chicago Women's Ideal Club, in the Crystal Ballroom of the Blackstone Hotel, October 4.

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ROMANCE OF AN OPERA STAR

Cyrena Van Gordon, leading mezzo of the Chicago Civic Opera Company is just a plain, ordinary American girl, without any frills; and this, despite the dizzy heights to which she has climbed in the world of grand opera. Her schooling was obtained in the small town of Camden, O., her birthplace, and as a girl treading the routine of everyday life she had ethereal dreams of becoming a queen of opera. Just dreams, they were, and vague at that, for Cyrena had not yet given promise of the talent which was to bring her renown in the future.

Across from her in the school room sat a dark eyed boy, and he, too, in the short intervals between tasks, would sit and dream, though his visions were far more practical; for he dreamed of the time when he would be ready to work in the laboratory of his father, a successful physician, and help to ameliorate some of the suffering of the world.

"What are you thinking of," he would ask her, and her reply would always be, "Of the time when I will be singing star roles in grand opera;" and then she would say, "What are you thinking of?" He would tell her of a time to come when he could carry on his father's ideas and the world would know him as a specialist.

These dreams must have drawn them together, for they became boy and girl sweethearts, and the affection formed at that time has never since flagged.

Later on Cyrena went to Cincinnati, where she began the study of music which was to carry her far towards the goal

she had set for herself, and her opportunity came when the late Cleofonte Campanini heard her sing, and immediately engaged her for the Chicago Opera, then in process of formation. When the boy, grown into a handsome and prepossessing youth, heard this (to him) very bad news, he put the question "And what am I going to do?" Then said Cyrena, the practical, "I guess you will have to come along." So one evening they quietly slipped out and eloped American fashion. Returning home for the parental blessing, it was, unlike most true love cases, immediately accorded them. They came to Chicago—Cyrena to study the stellar role of Amneris (Aida), which Campanini had assigned to her—the boy to continue his studies at one of the medical colleges.

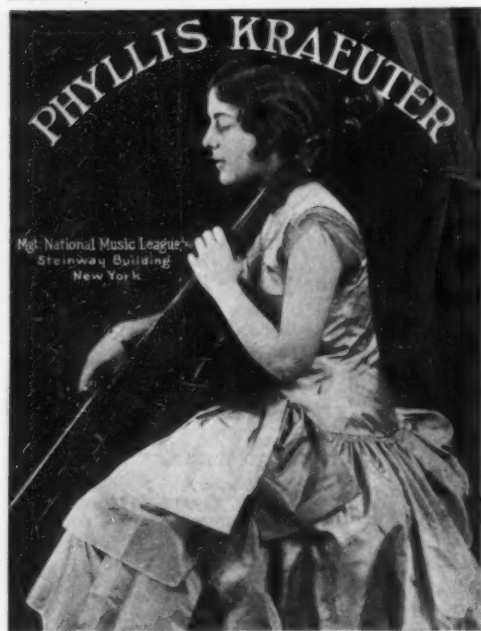
Meantime the singer, who was proud to be known as Mrs. Shirley Munns, was having a serious conference with Campanini. "What name will you choose for your career," said he, and when she answered, "Why Cyrena Munns of course," he came back with, "That will never do. You could never make any headway under that name, not become a star." "Well, what then?" "Why not sing under your own name, Van Gordon. It is euphonious and will suit admirably." Naturally, the inexperienced girl was glad to follow his advice. So, although the prima donna and her husband are one of the conspicuous examples of marital devotion of which the company boasts, and although Dr. Munns has attained much prominence as a specialist, the world at large knows only Cyrena Van Gordon, and to the artist, who still retains much of the simplicity of her early girlhood, this is one of the greatest trials of her profession. Consequently she seldom misses an opportunity of saying "My husband, Dr. Munns," when in conversation.

Alice Garrigue Mott Reopens Studio

Alice Garrigue Mott returned the first week of September from Scandinavia and at once opened her studio for the season, resuming her usual activities. Singers are rehearsing their programs daily for their winter engagements, while others are diligently at work preparing for future careers. As in years past, Mme. Mott has the able assistance of Hans Morgenstern, former conductor of the Metropolitan and Hinshaw opera companies. So that no lesson shall be interrupted, Mme. Mott hears voices and gives advice to applicants by special appointment only.

Carrie Bridewell's unique contralto voice and beautiful singing at the President Cleveland Memorial meeting last spring caused Lionel Powell to cable her to go immediately to London for concerts there and on the continent under his management. Mme. Bridewell left America at once and was heard in her own recital at Aeolian Hall, London, followed by joint recitals with Mildred Dilling, harpist, and Katherine Heyman, pianist. Mme. Bridewell was also the soloist at a great benefit concert at the home of Sir Philip Sassoon, sponsored by Princess Victoria, sister of King George. Her phenomenally deep, rich contralto, gained many friends and brought extra engagements in London.

The London Times commented as follows on Mme. Bridewell's singing: "Mme. Bridewell gave us many kinds of song and her singing is most pleasing." The Daily Telegraph said she has "a voice of serviceable range." The Musical Standard was of the opinion that "Mme. Bridewell has a voice of rich and sympathetic quality, the expressive medium suited to her sound interpretative ideas," and the comment of the Jewish Chronicle was that "Mme. Bridewell



sings as perfectly as could be desired. She has remarkable control of variation, both in tone and power."

Luisa Espinel Under Bamman Management

Catherine A. Bamman announces that she has just signed a long term contract for the management of Luisa Espinel, whose Song Pictures of Spain were among the recent features of the Berkshire Music Festival sponsored by Eliza-



LUISA ESPINEL

beth Sprague Coolidge. Miss Espinel is American born, but of Spanish extraction, and she has spent much time all over the Spanish peninsula seeking its forgotten corners for the interesting musical and sartorial material from which her program is welded, and which she presents with such charm. Thirty appearances form a chain of concerts which at present are taking Luisa Espinel across the continent. Another such tour is booking for the spring.

The office of Catharine A. Bamman, as is well known, for a period of years has been more especially devoted to the presentation of high class concert novelties, having introduced to the American concert stage such artists as Yvette Guilbert, La Argentina, Os-ke-non-ton, the Bolm Ballet Intime, the Pavley Oukrainsky Ballet, and the Barrere and Salzedo chamber music organizations.

Pinner's Erie Recital a Triumph

Eric, Pa., is the latest city to pay homage to Gina Pinnera, who caused a real sensation at the recent Worcester, Mass., Festival. A telegram from the manager of the Erie Concert Course to Haensel & Jones, the artist's managers, reads as follows: "Pinnera is a wonder. A superb voice which at once gets hold of the audience. Her ringing high C's make you grip your chair. I am indeed happy at having had the opportunity to introduce this fine artist to Erie. Her audience gave her a real ovation seldom witnessed here." The recital referred to occurred on October 11.

Werrenrath in Only New York Recital

Reinald Werrenrath will give his annual New York recital on Sunday afternoon, November 4, in Carnegie Hall. The baritone will include on his program four unfamiliar songs, two by Brahms, one by Joseph Marx and another by Wolf. He also will sing the well-known Vision Fugitive from Massenet's Herodiade, in addition to several old time concert favorites of a previous generation, and will close his program with an English ballad entitled At Tankerton Inn by Howard Fisher, which will be sung for the first time.

R. Heifetz Now Teaching in New York

R. Heifetz, father of the celebrated Jascha Heifetz, is at the present time teaching in his New York studios. He was the first teacher of his son, and trained him thoroughly until the young violinist began his studies with Prof. Leopold Auer. The elder Mr. Heifetz now includes among his pupils the son of Efram Zimbalist.

Mr. Heifetz states that he prefers to take beginners, for the purpose of giving them the correct foundation from the very start. He excels in this line of instruction, especially with children.

Lenox Quartet at Mannes School November 4

The first concert in the Chamber Music Series to be given by the Lenox String Quartet at the Mannes School, is announced for November 4, instead of November 11. The concert will be preceded by an explanatory talk by Leopold D. Mannes.

Anna Fitzu Returns

Anna Fitzu returned to New York recently after eighteen months in Europe. Prior to sailing she made her debut in Paris, with most successful results. Miss Fitzu will resume her concert work under the direction of R. E. Johnston.

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THE EUROPEAN CRITICS AGAIN AGREE ABOUT ANNE ROSELLE

Aida, September 17, 1928.

In the whole world there are only very few of those even, sweet sounding brilliant and velvety sopranos. The steely force, the fire, the freshness of dew and the tenderness of the voice cajoling the heart are overwhelming. And how she sings and what an exquisite actress she is.—*Budapest Uj Nemzedek.*

Innumerable times already she has shown in the most different parts that she is not only an excellent singer but also an exquisite actress. In the title part of Verdi's opera she gained the same double success as singer and as actress.—*Budapest Ujsag.*

The voice is clear and sweet, it has a very lively technic with Italian impregnation and a truly dramatic construction.—*Budapest Pester Lloyd.*

From our last visit we had kept in mind her interesting Aida supported by a melodious voice and an excellent singing culture. Now again her performance met with a unanimous enthusiastic applause. The finely ground organ, a superior technic and an instrumental security were the means conveying to us Verdi's warm music. An applause continuing for several minutes rose after the Nile-aria with the open scene and the pauses between the acts were filled with loud ovations for the artist.—*Budapest Magyar Hirlap.*

Her voice comes up to those of the best Italian Aidas. The natural range of her voice must simply be called perfect. Her organ is ideally balanced, not the slightest unevenness can be detected in the register joints, everything is uniform from the lowest pianissimo to the clanging forte. Phrasing and style are such as to show a deep rooted musical feeling, and a penetration into the spirit of the part beyond the notices: into the soul of the music. She gives a conception of the figure of Aida rich in interesting dramatic moments.—*Budapest Hirlap.*

Since we listened to her for the last time, the noble, brilliant lyrical soprano of the world wide famous artist has yet become more beautiful, voluminous and pure. She is absolutely sure as to the guidance of the voice, her play is light and expressive; her Aida is one of the best. The artist had a great success, sincere and well deserved.—*Budapest Esti Kurir.*

Anne Roselle sang the part of Aida very delicately, with a high degree of culture, theatrical as well as musical, and earned with her performance a great public success.—*Budapest Pesti Naple.*

Her organ is a noble and brilliant soprano more lyrical than dramatical, which besides brilliant and soaring heights is endowed with an exceptionally beautiful and sure depth. In general what seizes you most when you listen to Anne Roselle's song—a particular gift of lightness, combined with the acquired treasures of an irreproachable culture, an absolute security of intonation, a pure and noble phrasing, nothing crude and nothing deficient, a true and accomplished are of song. The artist gained a great and honest success.—*Budapest Pesti Hirlap.*

Tosca, September 19, 1928.

The Tosca of Anne Roselle must therefore be called absolutely perfect. The voice, the mimics, the gestures are pure intelligence and sympathy. She is not contented to play the part, she lives it. But the actress Anne Roselle cannot be separated from the singer. The acting and the singing are fused and blended together without residue and it is just the harmonic combination of these two factors which enraptures the public—the brilliancy and the melodious ring of the voice together with an ideal singing culture are the never failing means for expressing the finest shades of feeling. The Paghiera of the second act was in itself a precious jewel of execution. (It had to be repeated.) The artist who lives abroad earned enthusiastic ovations from the public.—*Budapesti Hirlap.*

After the marvellous Aida of Monday the excellent artist sang the title part of Tosca with the same great success. She gave us the same undisturbed enjoyment as to voice, culture of song and acting and earned an enthusiastic and warm applause.—*Budapest Magyar Hirlap.*

As regards her singing she conjured the public by her phrasing, which even on the culmination of passion

remained irreproachable and in the lyric parts by her touching and tender shades. She evoked enthusiastic ovations.—*Budapest Orai Ujsag.*

The artist who is endowed with a beautiful, finely cultivated voice, succeeded in showing us in this difficult part genuine and true human emotions and she fully deserved the great success she evoked.—*Budapest Nemzeti Szag.*

The Paghiera which was executed with ideal legati and a guidance of the lines fine as breath had to be repeated on the stormy desire of the numerous public—which is not astonishing as such a marvellous performance of the prayer is only seldom heard. But this evening sufficed also to convince us that the artist's dramatic play in no way lags behind her singing.—*Budapest Pesti Hirlap.*

Her noble and beautiful organ and her earnest culture advantageously manifested themselves in the part of Tosca. Anne Roselle is one of the selected, harmonious and rare figures to be seen on the opera stages. Her plastic play, her picturesque movements, her fine melodious singing are so blended together as to form a purely artistic unit.—*Budapest Pesti Naple.*



© "D'Ora" Benda, Vienna

Madam Butterfly, September 21, 1928.

Anne Roselle's Madame Butterfly does in a high degree surpass all Butterflies who under Japanese and other pseudo-flags came sailing to us. According to our opinion her singing and acting are such as to bring her nearer than all others to Puccini's phantasy figure.—*Budapest Esti Kurier.*

With fervent and warm pastel colours she painted the quiet tragedy of the childish little Japanese. Her sweet sounding and tender organ which possibly is the best existing to express lyrical tenderness—streamed today in radiant splendour and in heart moving purity.—*Budapesti Hirlap.*

Her beautiful voice, her melodious and artistic performance and her touching play gave an undisturbed pleasure to the public, which during the whole evening warmly applauded the artist.—*Budapest Ujsag.*

Yesterday evening Anne Roselle gained a sensational success as Madame Butterfly. The excellent artist was enthusiastically applauded by the public.—*Budapest Orai Ujsag.*

MISS ROSELLE SANG SEVEN PERFORMANCES OF TURANDOT FROM JULY 24-AUGUST 19, 1928, IN VERONA. OWING TO HER SUCCESS SHE HAS BEEN ENGAGED FOR FOURTEEN PERFORMANCES BEGINNING IN JANUARY AT THE SAN CARLO, NAPLES, AND IMMEDIATELY FOLLOWING SINGS AT THE OPERA IN DRESDEN

Roxas Coaches New Metropolitan Artist

Marek Windheim, recently engaged by the Metropolitan Opera Company, is a young Polish tenor with much experience.

He was singing professionally at the age of eighteen. During his career abroad, he was also successful on the speaking stage, having played important roles with such actors as Rudolph Schildkraut, Albert Bassermann, and



© Mischkin

MAREK WINDHEIM

other celebrities. He is a graduate of the Vienna Academy of Dramatic Art, which is interesting in view of the roles that he is to interpret this season. His repertory consists of more than forty operas. He also has been successful in concerts, specializing in Schubert Lieder.

Mr. Windheim has been prepared for his first Metropolitan season by the well known coach, Emilio A. Roxas, who was coach for Giovanni Martinelli for six years.

National Art Forum Dedication

The National Art Forum, Mme. Bell-Ranske, founder and president, dedicated its handsome new quarters on October 10. An interested audience, composed of people prominent in the musical life, attended, among them Mme. von Kenner, Laurie Merrill, Boris Levenson, Marguerite Melrose, Lillian Croxton, Rev. Dr. Dean (St. Mark's P. E. Church), etc. Herma Menh, pianist, played the Delibes waltz with brilliance, and Miss Melrose was heard in a Schumann excerpt, showing lovely touch. A talk on the aims and objects of the Forum by Bell-Ranske was of interest, Mme. von Klenner following with a splendid impromptu address. Mme. Bell-Ranske also introduced Boris Levenson and Ronny Johanson. The large salons, with unusually high ceilings, many mirrors, artistic mural decorations, and central location, should make a demand for them by all interested in public functions. An informal gathering of artists, with music, took place at this location, October 14, when noted composers were guests of honor.

Vera Curtis Opens Season

Vera Curtis opened her season on October 3 at the Scarsdale Club with a song recital, Willis Alling being at the piano. Beginning November 6 at Cadillac, Mich., she will fill the following tour of dates: November 7, Kalamazoo, Mich.; 8, Muncie, Ind.; 9, Washington Court House, O.; 10, New Concord, O., and 11, Norwalk, O. On this tour William Hughes, pianist, will be the assisting artist. Miss Curtis has also been engaged for four opera recitals at the Sarah Lawrence College in Bronxville.

Arthur Kraft Busy Teaching and Concertizing

Arthur Kraft has again taken up his duties as tenor soloist at St. Bartholomew's Church, New York, after a busy summer teaching in Akron, Ohio, and Watervale (Arcadia), Mich. Mr. Kraft taught for five weeks in the studios of Burton Garlinghouse in Akron, where his class included many talented pupils. At the conclusion of this session he

went to his summer home on Lake Michigan, where another class, including some of his Akron students, was awaiting his arrival.

Mr. Kraft is again facing a busy concert and oratorio season, some of the best dates of his career being listed for the winter and spring. His singing of Bach's works has brought him much favorable comment. He is scheduled to appear in Boston and New York in the St. Matthew Passion, and will sing the St. John Passion in Cleveland, this being his third consecutive year in Cleveland doing Bach works.

Notes from Studios of Percy Rector Stephens

After a successful summer with his master class at the Gunn School of Music in Chicago, Percy Rector Stephens began teaching in his New York Studio on October 8. Among his active pupils are Reinald Werrenrath; Paul Althouse, whose recent success in Germany is well known to the public; Lois Bennett, prima donna in the Winthrop Ames' Gilbert & Sullivan productions; Jeannette Vreeland, who opens her season in the first of the Barbizon Club recitals in New York City, followed by a tour of the South including Cuba. Among other numerous engagements, Miss Vreeland will sing The Messiah with the Handel and Haydn Society in Boston and at the Cincinnati Festival. Esther Cadkin, who fulfilled many operatic engagements in Italy during the past two years, has returned and resumed her voice work with Mr. Stephens. Paul Parks, Henry Ramsey

JULIETTE W**I H L**

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
 "Among the most interesting of contemporary artists."—*New York Herald* (Paris).

and Kempton Scarle have been engaged by The Little Theatre Opera Company of Brooklyn.

Mauro-Cottone in Italian Festival

Dr. Mauro-Cottone, organist of the Roxy Theater, was soloist at the opening concert at Wanamaker Auditorium, of the Italian Festival, October 8; he played works by Frescobaldi, Bossi, and his own Strange Song, winning genuine admiration for his artistic performance. His registration, phrasing and splendid technic brought him resounding applause. Annette Royak, soprano, assisted in Italian songs, sung with expression and good taste, and Comm. E. Grazi, Italian consul, gave an address. J. Thurston Noé was official accompanist of the day, also playing for the official motion pictures, Italian scenes, which followed.

Schelling Back in America

Ernest Schelling, conductor of the Children's Concerts of the New York Philharmonic-Symphony Society, arrived on October 16 on the S. S. Ile de France after a summer spent in Switzerland. In addition to his Children's Concerts in New York, Mr. Schelling has organized and directs similar series with the Philadelphia and Boston Symphony orchestras.

The dates of the Philharmonic-Symphony Children's Concerts under Mr. Schelling's direction are January 26, February 2 and 9, and March 2 and 16.

Josef Lhevinne in Europe

Josef Lhevinne, Russian pianist, who sailed September 1 for Europe, already has played in three countries and will concertize in several more before returning to New York at Christmas time. His first appearance on this tour was as soloist with the Royal Orchestra of The Hague at Scheveningen, under the direction of Georg Schneevoigt, at which time he played a Tschaiowsky concerto and was

recalled seven times. Mr. Lhevinne fulfilled an engagement in Hamburg on September 25 and also gave two concerts in London, one on September 20, and the other October 5. He is scheduled for another appearance there before the Pianoforte Society on December 1. Before returning to America Mr. Lhevinne also will be heard in Berlin, Budapest, Amsterdam, Paris and Madrid.

Karl Kraeuter in Recital Tonight

Karl Kraeuter, violinist, has returned to New York from South Mountain, Pittsfield, Mass., where he spent the summer playing and teaching. As a member of the South Mountain String Quartet he appeared in the Sunday afternoon series of concerts throughout the summer, and also was engaged by Mrs. E. S. Coolidge to play in the tenth anniversary festival at South Mountain in September. Mr. Kraeuter also devoted two afternoons a week during the summer to teaching. Several of his pupils made successful appearances at the concerts of the ensemble class of the South Mountain music colony, of which Willem Willeke is director, and one of them was announced a winner of the prize offered by Mrs. Coolidge each year for the greatest



KARL KRAEUTER

at Longfellow's (now Henry Ford's) Wayside Inn at Sudbury, Mass.

diligence and progress. This was the second Kraeuter pupil to win this award in the three years of its existence.

Mr. Kraeuter will soon take up his teaching at the Institute of Musical Art, where he has been reengaged on the violin faculty. His New York recital is at Town Hall tonight, October 25.

Oliver Stewart Assists Glee Club

On September 26, a concert was given by the Riverside Glee Club, Ray H. Harrington, director, at the Riverside Yacht Club in New York. Oliver Stewart, with Frank Chatterton at the piano, sang two groups of songs. Mr. Stewart's offerings included familiar tenor operatic airs and Tosselli's Serenade, together with Cadman's At Dawning. There were several encores.

George Liebling's Dates

George Liebling played in Butte, Mont., from October 18 to 24, and in November he will fill the following engagements: 8, San Francisco; 9, Oakland; 12, Oakland; December 6 and 7, Los Angeles, and January 31, Chicago.

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Music Notes From Coast to Coast

Birmingham, Ala. The Birmingham Music Study Club held its annual luncheon at the Southern Club honoring new members and musicians of prominence who have come to the city during the past year. The affair was a delightful success, bringing together, in charming social intercourse, old and new members of the club. The musicians complimented included Verman Kimbrough, baritone; Clare John Thomas, director of the glee club at Birmingham Southern College; Mrs. Clare John Thomas, soprano; Georges Ryken, violinist; Helen Cullen, violinist; Clemence Thuss, pianist; Gracia Sanderson, pianist; Louise Lomax, pianist; and James Emory Scheirer, organist. Mrs. E. H. Pomeroy, soprano, sang several songs preceding the luncheon, accompanied by Minnie McNeill Carr. Mrs. George C. Harris, social chairman for the club, was in charge of all arrangements for the luncheon.

Elizabeth Gussen, pianist, has returned from a year's stay in Berlin, where she devoted herself to the study of piano and harmony in the Scharwenka Conservatory. Miss Gussen is the daughter of Edna Gockel Gussen, director of the Birmingham Conservatory of Music. She is endowed with musical talent, and her attainments as a pianist are already unusual.

Birmingham-Southern College and the Conservatory of Music are offering this year an artist concert course consisting of three outstanding artists. These will be Francis Macmillen, violinist; Walter Gieseking, pianist; and Elizabeth Richardson Molter, dramatic soprano. The pianist and violinist will be presented in the auditorium of Munger Hall, at the College, while the singer will be presented in the concert hall of the Birmingham Conservatory of Music.

James Emory Scheirer, organist, head of the organ department of the Birmingham Conservatory of Music, gave a recital in Mt. Vernon Methodist Church before an appreciative audience.

Sara Mallam presented pupils from her vocal classes in recital in the Parish House of the Church of the Advent. Those singing included Mary Lucille Ezell, Ida Gottlieb, Jean Munger and Garlin Morgan. They were assisted by Thelma Hinkle, reader, from the McLin School of Expression. Edith Sims Thurman was accompanist.

The Ensley Academy of Music, Lawrence Meteyarde director, has opened its fourth year auspiciously.

The De Launay School of Music, Paul de Launay director, reports the largest enrollment of pupils since its establishment. Olive de Launay is in charge of the voice classes.

The Abigail Crawford Studios announce the following faculty: Abigail Crawford, piano and ensemble; Ruth Garrett, assistant piano; Georges Ryken, violin; Helen Cullen, assistant violin and solfeggio; Ferdinand Dunkley, harmony and counterpoint.

T. G. Brabstone chairman of the entertainment committee of the Birmingham Temple Masonic Lodge, has arranged a series of concerts for the Temple Auditorium, free of admission, to which the public is invited. Kenneth Rose, violinist, of the Ward-Belmont Conservatory of Music, Nashville, Tenn., and his wife, Hazel Coate Rose, accompanist, appeared with success on this course recently, before a very appreciative audience, and Ethlynde Smith, soprano, will be presented at an early date.

Additions to the faculty of the Birmingham Conservatory of Music this season include Clemence Thuss, pianist; Gracia Sanderson, and Louise Lomax, guest teacher from the Art Publication Society.

Daisy Woodruff Rowley, director of the Birmingham Academy of Music, was complimented with an excellent window display of her work and achievements in the First National Bank Building. Copies of her compositions, both vocal and instrumental, and of her books, *Nine Hundred Model Lessons for Piano*, and *Volume I of The Definite Music System of Correlated Lessons in Theory, Writing, Keyboard and Ear Training*, were shown. Miss Rowley is a native Alabamian; she has been nationally honored in Washington, D. C., where she was invited to give three programs of her compositions. Her "Gavotte" has been featured on the programs of the Boston Symphony Orchestra, while the United States Government requested the use of her song, *Verdun*, during the World War, in connection with the presentation of the motion picture, *America's Answer*.

Maude Moore, pianist, will spend the winter studying in New York under George Boyle at the Institute of Musical Art.

The choir chosen for Temple Emanu-El this winter will consist of Edna Gockel Gussen, organist and choir director; Mae Shackelford, soprano; Rebecca Bazemore, contralto; C. J. Thomas, tenor and Leon Cole, baritone. A. G.

YOUNG SINGER HONORED

Verman Kimbrough, a young Southern baritone, returned recently from Italy, where he spent two years in intensive study and preparation for opera. Mr. Kimbrough studied



VERMAN KIMBROUGH

voice in New York under Giuseppe Campanari, and accompanied the master abroad where he continued to study with him until his recent death. Then Manlio Marcantoni, operatic conductor and coach, became his instructor in Milan. The young baritone made his debut as the Count of Trovatore, in Porto Maurizio, with great success, and later sang Boheme and Traviata in several Italian cities. After that he went to France for French repertoire, studying in Paris with Jarecki. There he learned five French operas in addition to his repertoire of sixteen Italian operas.

The Kiwanis Club is sponsoring Mr. Kimbrough in his preparation for grand opera, and upon his return to Bir-

mingham all of the civic clubs of the city joined in presenting him in concert in the Auditorium. This concert was a gala occasion, largely attended, and a remarkable success. The young artist sang a varied program, beginning with the older classics, through Schubert and Brahms, several arias from the operas, a group of negro spirituals, which he sang extremely well, and closing with an English group. The singer lived up to and surpassed the expectations of those who were sponsoring him. His artistry was evident in every number, in every embellishment, in his poise and vocal control. He was forced to respond to many encores, and at the close of his program was given a great ovation.

Chicago, Ill. (See letter on another page.)

CINCINNATI COLLEGE OF MUSIC NOTES

Cincinnati, Ohio. Established scholarships of the College of Music of Cincinnati attracted to the competitions many gifted and worthy students, the majority of whom in past seasons have proved their right to consideration as applicants for such honors. The awards have been announced by Director Adolf Hahn as follows: (Department of piano) Elizabeth Cline, Durant, Okla., Frederick H. Alms scholarship; Marian Little, Newport, Ky., Sigma Alpha Iota scholarship; (department of violin) Catherine Gwinner, Dayton, O., Frederick H. Alms scholarship; (department of organ) Reba Robertson, Owensboro, Ky., George Ward Nichols scholarship; (department of voice) Mary Braun, Hamilton, O., Peter Rudolph Neff scholarship; Mildred Landwehr, Norwood, O., B. W. Foley scholarship. Miss Cline will study piano with Hans Rischard and Miss Little with Dorothy Stolzenback Payne. Miss Gwinner will be a member of the violin class of Adolf Hahn. Miss Robertson will continue her organ education with Lillian Arkell Rixford. Lino Mattioli will have in his class Miss Braun, and Miss Landwehr will continue her work with Italo Picchi. The Frederick Holmes scholarship in voice was divided between Melissa Koehler, Cincinnati, O., and Rosa Lee Scale, Berea, Ky., who join the class of Mrs. Adolf Hahn. College of Music Trustees Scholarships in piano were awarded to Abraham Gerschkovitz, Newport, Ky., who will study with Lillian Tyler Plogstedt, and to Charles Schirman, Portsmouth, O., who will join the class of Dr. Albino Gorno, dean of the faculty.

Recognition as one of the leading musical instructors in the public schools of Ohio is being won by Paul A. Barnes, former student of Public School Music under the direction of Sarah Yancey Cline of the College of Music of Cincinnati. Mr. Barnes is director of music of South High School, Cleveland, Ohio.

Success in the professional field is coming to Kathryn Curl, post-graduate from the voice class of Lino Mattioli of the College of Music, and recipient of the B. M. degree in 1926. Miss Curl is now appearing with the My Maryland company in Chicago and her work in that connection has received warm praise from critics and public alike.

The College of Music Choral Club is being organized this week by Sarah Yancey Cline, head of the Public School Music Department, who is its director. For presentation, around the holidays, the club immediately will begin rehearsals of the *Babe of Bethlehem*, by Harvey B. Gaul. It is planned to make the Choral Club a year 'round organization with several public appearances during the season.

Enthusiasm for music has been manifested in an unusual way by Minnie Christine Ramsey, of Rome, Ga., who makes a special trip to Cincinnati every two weeks to pursue an intensive course of piano instruction under direction of Dr. Albino Gorno. Miss Ramsey teaches piano at the Shorter College in Rome, Ga., and is seeking to increase her knowledge of the instrument through study with a master pedagogue. She was graduated from Oberlin Conservatory of Music, under Mrs. William Mason Bennett, and last summer studied with Philipp at Fontainebleau, France.

Johnstown, Pa. The Johnstown Lutheran Chorus is one of the active musical factors in this city. It is under the direction of Edward A. Fuhrmann, of St. Paul's Lutheran Church, who in September was also the director of the Lutheran Convention Chorus which played a very important part during the celebration of the Women's Missionary Society of the United Lutheran Church in America. The activities of the Choir are such as to make many demands on the time of its members.

Lowell, Mass. Just what the new musical season has in store for concert goers here it is yet too early to say. The city's beautiful and spacious Memorial Auditorium offers an ideal setting for musical programs. It remains to be seen to what extent outside managements will avail themselves of it. Some announcements, however, have already been made by local organizations directly, or indirectly, interested in musical affairs.

The Middlesex Women's Club, which opened its season with a song recital by Clarita Sanchez, a young Mexican soprano, featuring Mexican and Spanish songs, has on its calendar a concert by the Malkin Trio, the annual program by its own Choral Club, and a recital by Mary Ham, mezzo-soprano, who will present old French songs.

Inez Field Damon, who has conducted the Choral Club since its organization a few years ago, has been obliged to resign owing to the demands upon her time at the Lowell State Normal School where she is head of the music department. Her position as director of the Choral Club is to be taken by Arthur B. Keen, who has had charge of the musical programs at the conventions of the State Federation of Women's Clubs in Swampscott.

The trustees of the Moses Greeley Parker lecture course, who include some musical programs in their series, will bring to the Memorial Auditorium Cyrena Van Gordon in a recital of songs for contralto. The Little Symphony Orchestra of Boston will share the program with her.

The Lowell Masonic Choir of male voices, one of the most successful of the local musical organizations, has retained Ferdinand Lehnert, Jr., as its director. Its annual concert, as usual will be on February 22, with a soloist to be announced later. Other plans for the season are still in the development stage.

The Philharmonic Orchestra Society will resume rehearsals under Julius Woessner, and will give the customary Sunday afternoon concerts.

Rudolphe E. Pepin's plans for the season of the Chorale Ste. Cecile, of which he is conductor, are still in the making.

(Continued on page 38)

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But The Finest
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New York Concerts

October 16

Philadelphia Orchestra

Leopold Stokowski returned to the New York concert platform after a prolonged absence from this town, and at the first of the Tuesday series of Philadelphia Orchestra Concerts here at Carnegie Hall, demonstrated his undiminished mastery of the baton and of superfine interpretative powers. What those powers are, need no reiteration in this report, as the *MUSICAL COURIER* has reviewed and analyzed them many times during past years.

Stokowski reaffirmed his control, his tonal knowledge, and his firm musicianship at once in his own orchestral adaption of Bach's chorale prelude, *Wir Glauben All'An Einen Gott*.

Brahms' third Symphony was presented with a wealth of deep feeling, understanding, dignity, and poetical atmosphere.

Brilliance and imaginativeness marked the hearing of the *Venusberg* music and the overture from *Tannhaeuser*.

A novelty (first time in New York) was the symphonic suite, *The Legend of the Plaster God*, by Lyof Kuipper, a thirty-year old Russian composer. His score was written to illustrate a ballet, and like all music of that kind, it takes on a doubtful character when done in concert and without stage action. One cannot exactly determine how applicable the tonal pictures are to the visualized story of the dancers or pantomimists. What the audience listened to at Carnegie Hall last week was a piquant, lively, sometimes witty and always cleverly orchestrated score, essentially modernistic in treatment. It did not seem to appeal strongly to the auditors.

Stokowski's reception lacked nothing in warmth or duration, and it is to be hoped that in future he will be able to give New York concert goers many more opportunities to show their admiration and affection for him.

October 17

Cyrena Van Gordon

Cyrena Van Gordon, mezzo contralto of the Chicago Civic Opera Company, gave her annual New York recital at Town Hall on the evening of October 17. Her program was made up of songs of early Italian composers, Stradella and Scarlatti; of the now "almost modern" French writers, Chausson, Duparc and Poldowski; of German lieder by Brahms, Korngold, Strauss, and Liszt; and a final group of American songs.

The great depth of feeling in Miss Van Gordon's voice, and her skillful use of it have been sung of continually during her happy career. There was an entire lack of operatic theatricalism in her singing of the simple songs she chose for her program, and one will note that there was not a spectacular song in all she sang. Her voice is rich, even, and her interpretive skill so fine, so intelligent that her songs become the simple, living things their composers felt them to be.

To say that she sang simply and without affectation does not mean that her singing lacked emotionalism. Far from it. And with that emotionalism is a certain poise which commands her audience, and makes them hers.

If one must choose the high-light of Miss Van Gordon's program, it was her German group. The *Lorelei* of Liszt, so seldom heard nowadays in our concert halls, was sung with a certain reserve and dignity, and yet with a touch of elusiveness; it was truly a vivid, poetic, and hauntingly lovely music picture. The Brahms, Korngold and Strauss songs, all so completely different, gave full play to Miss

Van Gordon's range of moods, and they were heartily applauded.

Unfortunately, the American group was the least interesting. In fact, it was hardly interesting.

Alma Putnam accompanied the singer.

October 18

Philharmonic-Symphony

The terrific downpour outside did not in the least dampen the spirits of those who were present to welcome Walter Damrosch back to the conductor's stand, for a few of the concerts of the Philharmonic Society. Nor is it to be supposed that this was Mr. Damrosch's debut with the Philharmonic forces, for, in historical annals, one reads that Mr. Damrosch was at the helm of this organization before taking over the destinies of the Symphony Society.

With his return Mr. Damrosch presented a most attractive program. One gets so accustomed to the routine form of orchestral programs that a symphony and a novelty is just expected at every concert. The "Five Cities Program," as it was called, included Vaughn William's *London Symphony*; Respighi's *Fountains of Rome*; Carpenter's *Skyscrapers* (New York); *Aria from Louise* (Paris), sung by Anna Case; *Tales of Vienna Woods* by Strauss.

The program, as a whole, bore the mark of Mr. Damrosch's musicianship and sense of balance but it must be remarked that the most inspiring moments were those occupied by the din which represented New York in Carpenter's terms. The work sounded even more brilliant in concert form than in regular ballet form, and the players seemed to throw their best spirits into the parts which are decidedly jazzy. The voices of Allan Jones, tenor, heard often on the radio, and of lovely Anna Case, intoned the negro chants toward its close. Mr. Jones is a happy addition to the concert stage.

Miss Case was suffering from a bad cold and this disadvantage was further accentuated by the unfortunate circumstance that Miss Case had taken it for granted that, when Mr. Damrosch wanted the "*Louise* aria" in the program that it would be the "*Depuis le Jour*." On arriving in the city two days previous to the concert, to her surprise she found that it was the Paris aria Mr. Damrosch had in mind, and not having it ready wanted to cancel the engagement. Mr. Damrosch prevailed upon her to appear anyway, and her loyalty is certainly to be commended.

Rita Neve

If flowers galore, unstinted applause, a reception-room crowded with admirers afterward, mean anything, then Rita Neve, English pianist, may well believe she had fine success in her recital, Town Hall, October 18. Despite the rain-squall a good audience assembled, and heard Bach-Tausig's toccata and fugue in D start the recital in very dignified, worthy fashion. Borowski's Russian Sonata, a work of enjoyable clarity of form and contents, melodious, darksome at times, with a singing cantilena in B flat, and a Russian dance-scherzo, closes with an allegro of Negroid flavor; it is played con amore, and was much enjoyed. Schubert's *Wanderer* fantasia brought moments of high poetic beauty, contrasting well with Josef Holbrooke's *Four Boxy Beasts*, entitled *The Seekim, the Nunk, The Pst and The Ifysaurus*. The latter are impressionistic morsels of grotesque character, comical in the extreme; a Javanese Dance proved highly original. The closing Liszt *St. Francis Walking on the Waves* was played with such breadth and effectiveness that the fair young pianist had to contribute two encores, a Chopin nocturne, and another eccentric Holbrooke thing. Miss Neve announces a second recital for the afternoon of November 12.

Dr. G. de KOOS

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October 19

Juliette Lippe

After a five years' stay in Europe, spent in putting the finishing touches on her art and then appearing in leading roles at important German opera houses, Juliette Lippe, New York dramatic soprano, proved to a large and select audience at the Town Hall that the glowing reports of her successes in Germany are not one whit exaggerated.

Possessed of an attractive and commanding personality and Brünnhilde like stature, and a full-toned, wide ranged soprano organ of exceptional warmth, Mme. Lippe demonstrated in a varied and exacting program that she is possessed not only of exceptional dramatic gifts but also of the musical insight and sensitive nature that make for true Lieder singing. Five beautiful songs by Schumann were thus on a par of excellence with the operatic excerpts from Mozart's *Titus*, Weber's *Oberon* (*Ocean Thou Mighty Monster*) and Richard Strauss' *Ariadne*.

Lovely in the extreme were Rhene-Baton's *Il pleut des petals de fleurs* and *Alger le Loir* by Foudrain, in which the French spirit was most happily realized and the diction left nothing to be desired. Indeed, in all three languages represented on the program—German, French and English—the singer was above cavil. Whatever the crowded recital season will bring in the line of vocalists, the fact is established that Juliette Lippe will stand out as one of the singers who gave genuine pleasure and offended no canon of good taste and musicianship.

At the piano Ellmer Zoller gave intelligent and sympathetic support.

October 20

Harold Bauer

Lofty and soul satisfying was Harold Bauer's art at this evening piano recital in Town Hall. Affiliated with the masters in such manner as to communicate their full message to the listener. Bauer does not present Bauer to the audience; he presents composers and their music.

The elevated style of the famous interpreter was in evidence at once with the opening piece, Bach's G minor Suite, played with flawless enunciation, lovely musical purity, and fine clarity of touch and technic.

Schubert's B flat sonata found in Bauer a most devoted and poetical exponent. He made even the faded pages of the work sound significant and arresting.

Franck's *Prelude, Aria, and Finale* had all the subtle, mystic charm which its ideal performance needs. The balance of the program consisted of shorter morceaux by Brahms, Ravel, and Chopin.

A large audience feted the distinguished artist warmly and of course, he had to furnish the encores so insistently demanded.

Ernest Davis and Ivan Steschenko

Ernest Davis, tenor, and Ivan Steschenko, basso, gave a joint recital at Town Hall on October 20, that attracted a good sized audience. The program contained much of interest, although it was too long for the average concert-goer,

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each artist singing practically a program of normal length.

Ernest Davis, a familiar and well regarded concert figure, gave one of his typical performances. His voice, especially in its highest register, was of pure lyric timbre, while his artistic phrasing and modulation gave character to every song. Mr. Davis sang five groups, one of songs by Handel, Verdi by Marx, Brahms and Wagner, an English group, Verdi's *Celeste Aida*, and a duet with Mr. Steschenko, from *Faust*. Among his offerings was *Romeo's Ladder*, dedicated to the singer by its composer, Loth.

Mr. Steschenko's program was a taxing one, which he sang with much vigor and expression. His voice is well trained, mellow, but perhaps somewhat too large for an auditorium as small as Town Hall. His best work was done in the aria *Pretty Lady*, from Mozart's *Don Juan* and Moussorgsky's *Song of the Flea*, in both of which the power and purity of his voice were demonstrated to advantage.

Dr. Karl Riedel was at the piano for Mr. Davis, and A. Pressman for Mr. Steschenko.

Philharmonic-Symphony

On October 20 the second students' concert drew the usual capacity audience to Carnegie Hall, and Walter Damrosch was given an enthusiastic reception as guest conductor. The program was similar to that played at the pair of concerts on Thursday and Friday with the exception of Goldmark's overture, *Spring*; Schubert's overture to *Rosamunde*, and two short numbers by Schumann and Schubert.

October 21

The English Singers

There is no gainsaying the fact that The English Singers have made a deep impression on the concert going public of New York, as, needless to say, has been the case in many other parts of this country and in Europe. Again they touched the very souls of a seemingly very intelligent audience which had gathered at Town Hall expectant and truly interested.

There is always meat for serious study and historic background aplenty in a program by this noted group. All the flattering comments written about them in the past were made still more apparent in the delightful offerings selected for this appearance. There was a treat in every number, and at the close of the program a great many more of the lyrics in the word book passed out with the printed programs were sung to fascinating melodies before the audience would depart.

New Yorkers know too well the fine qualities of this noted group of singers. Seated about a table as in olden days they began with a group of exquisite madrigals and ballet which took one back to the fourteenth and fifteenth centuries. In this group were *Sing we at pleasure*, by Thomas Weelkes (1576-1638); *Retire my troubled soul*, by John Ward (c. 1640); *The Nightingale*, by Thomas Bateson (c. 1600), and *Hard by a crystal fountain*, by Thomas Morley (1558-1603). Then followed a group of Elizabethan part songs and ballet, which included: *O care thou wilt despatch me*, by the same Thomas Weelkes; *Come, heavy sleep*, by John Dowland (1562-1626), and *When from my love*, by John Bartlett (c. 1600). Three numbers constituted the next

group of Folk Song and Traditional Airs: *Searching for lambs*, arrg. by Gerrard Williams; *Kelvin Grove*, arrg. by Gordon Slater, and *The Piper O'Dundee*, arrg. by H. E. Randerson. There were two songs from Shakespeare's *The Tempest*—*Come unto these yellow sands*, and *Full fathom five*, by Henry Purcell (1658-1695), and two duets—*Whither runneth my sweetheart*, by John Bartlett (c. 1600), and *Will said to his mammy*, by Robert Jones (c. 1600). The final group, headed *Madrigal, Song and Ballet*, included *Cupid in a bed of roses*, by Thomas Bateson (c. 1600); *Hawking for the Heron and Duck*, by John Bennet (c. 1600), and *Welcome, sweet pleasure*, by Thomas Weelkes (1575-1638). A few of the encores included *The Lawyer*, arrg. by R. Vaughan Williams; *Brigg Fair*, arrg. by Percy Grainger, and the popular *Wassail Song*, also arranged by R. Vaughan Williams.

The highlight of the program was "Summer is icumen in," by John of Fornsete (c. 1226), a Round, claimed to be the oldest written music in the world, with notes and music together, the manuscript of which is preserved in the British Museum. All previous music had been in Latin, and this was the first song bearing a key sign, an invention not thought of again for 400 years, and the first song ever written for six voices. It was most interesting and the audience thoroughly enjoyed it, forcing the singers to do it over again. The Bartlett duet, sung by the soprano and mezzo, was so well liked that it had to be repeated, and the Jones duet, between tenor and bass, aroused so much applause that even after a second hearing there were many who would have liked to have listened to more.

The beautiful blending of the voices, the interesting selection of songs, and the unique setting and arrangement of the singers all combined to make this recital a treat indeed. It was a program not to be forgotten.

Doris Niles

The Gallo Theater was packed to capacity on Sunday evening to greet Doris Niles, lately returned from Spain. The latter half of Miss Niles' program was devoted to dances of that country and many natives in the audience, enraptured by her charm and skill, shouted bravos, and gave enthusiastic applause.

It was when Miss Niles danced *Memories of the Arena* that she scored the biggest success of the evening. Here indeed is a talented girl, endowed with beauty, youth and much ability. Versatile when it comes to arranging and executing a program that appeals to all, she is original in her conceptions and never becomes tedious. The program was long, but entertaining and full of interest. Miss Niles was assisted by her sister, Cornelia, who was grace itself as Mme. Pompadour. *Dancing Waves*, very different, was also extremely well done.

There was an ensemble, too, of eight charming girls, who danced as though they really enjoyed it. They conveyed this enthusiasm to the audience. Strauss' *Flowers of Vienna*, *The Winds* (Mendelssohn) (highly effective). In a *Boat* (Zeckwer), *Street Dances of India* (Delius) and other numbers rounded out the program when the Niles sisters were not performing. For further novelty six guitarists, known as *Rondalla Usandizaga*, played extremely well in solos as an

accompaniment for some of the Spanish numbers. They were cordially received. Vladimir Brenner conducted the orchestra for the rest of the numbers, the orchestra incidentally, being unusually good, which is not always the case in performances of this nature.

With each dance the eyes were charmed anew by the exquisite costumes; a riot of gay colors, especially for the Spanish group, and again a blending of softer tones when occasion demanded.

The Doris Niles attraction should prove an exceedingly popular one. Every effort has been expended to make it high class and these efforts have most certainly been successful, judging by the Gallo audience's enthusiasm.

Leda Orlova, Josefa Chekova, Louis Rigo-Bourlier

In the evening at Steinway Hall, a large and appreciative audience gathered to hear a delightful hour and a half of music in recital form. The program opened with numbers by Louis Rigo-Bourlier, a French baritone, who possesses an excellent voice and sings with much finish; he gave distinct pleasure. Among his numbers were: *Amarilli* (Caccini), *Caro Mio Ben*, (Giordani), and *Similitudine* (Bossi). Leda Orlova, pianist, played selections by Chopin, Alabieff-Liszt and Saint-Saens-Liszt, in which she revealed a fine tone, good technique, and distinct interpretative skill. Josefa Chekova, Czech-Slovakian soprano, gave songs by Smetana, Gretchaninoff, Rachmaninoff, Schubert, Wagner and Verdi, in which a voice of nice quality was the outstanding feature. Her interpretations were good, and her enunciation of the various languages particularly clear and distinct. All three of the above mentioned received encores to which they graciously responded. Theophil Wendt at the piano provided excellent accompaniment.

Frieda Hempel

An audience which completely filled Carnegie Hall on Sunday afternoon greatly enjoyed Frieda Hempel's recital. The diva was in excellent voice and presented her usual charming appearance.

The program opened with a Bach sonata played by Arthur Lora, flutist, and Kurt Ruhrseitz, pianist. This was followed by Miss Hempel's appearance which was greeted by the audience with prolonged applause that considerably delayed the beginning of her first number. Her first group began with *Widmung* by Schumann which she sang with enthusiasm, winning her audience from the start. Then came four songs by Schubert, all sung with beautiful interpretation, working up to a big climax in *Musensohn*. The applause was so insistent after this that she was forced to give an encore, for which she chose Schubert's *Die Forelle*. The demands upon the singer in the following group of Hugo Wolf songs were met with supreme ease, and the spirit of each was faithfully portrayed. A dozen recalls brought an encore. Be a *Butterfly*, an old English song, which was applauded as much as the Wolf group.

The aria, *Comme per me sereno*, from *La Sonnambula*, formed the piece de resistance of the program. Its bravura (Continued on page 28)

THE NEW YORK RECITAL AT TOWN HALL ON OCTOBER 7 OF DONALD PIRNIE BARITONE

Donald Pirnie, at his song recital at Town Hall yesterday afternoon, added considerably to the favorable impression made at his debut last year. Mr. Pirnie gave to his songs a luscious musical value, revealing with taste and without effort, with intelligence and velvety richness, a beautiful cultured baritone voice. Evidently he holds a brief for his own language (being an American) presenting only English understandable texts with faultless and delightful diction.—Greta Bennett, *New York American*.

One immediately likes Donald Pirnie, the baritone. He has a straightforward, manly way of singing. His diction is almost the best of its kind I have heard in a long time. The voice itself is rich, robust and sympathetic. It is best in pianissimos, which remark is a compliment in itself. Pirnie, a winner in the Stadium Concerts auditions in 1927 and soloist with the Harvard Glee Club, is a recitalist, who ought to find a real place for himself in the field which Werrenrath has so long pre-empted.—Charles D. Isaacson, *New York Morning Telegraph*.

His main assets were a good legato, clear diction and an adequate sense of pitch. The voice was especially satisfactory in the lower register, where the tones were resonant and mellow.—*New York Evening World*.

He gave a recital in Town Hall entirely in English which could be understood. Mr. Pirnie has a fine, deep voice, which shows the effects of hard study.—*New York World*.

His work yesterday made evidently a very favorable impression and encores were in order. He sang with a baritone of wide range and power and very rich quality in the lower ranges. His diction was good. Delightful sympathy infused the Dvorak lyric, as was the case in many of his other songs.—*New York Sun*.

Mr. Pirnie sang conscientiously, with care for tone quality, phrasing and rhythm. He entertained his audience with a program thoughtfully chosen and delivered.—*New York Times*.

Yesterday he sang with more ease and better quality of tone than on those occasions (previous ones), providing a very agreeable entertainment. While not particularly large, his voice proved of usually good quality and capable of effective climatic notes. He sang expressively, with good enunciation, and gave the closing *Cavalier Songs* of Stanford a spirited performance. There were several encores.—*New York Herald Tribune*.

Mr. Pirnie made known a serviceable voice and approached his task with earnestness.—*New York Evening Telegram*.



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JULIETTE LIPPE

Scores Success
at
TOWN HALL RECITAL

New York Criticisms

A hit in recital. . . . Showed herself mistress of a wide range of style and of voice as well. Her deeper tones commanding a true emotional power. . . . Recalls the animation of the Fremstad of other days, nor was the likeness less in her more serious songs. . . . The house was filled with an assembly which frankly delighted to find its enthusiasm so justified by the returning artist.—*New York Times*.

Aroused unusual enthusiasm by her performance. Of striking and commanding presence, she showed admirable poise and self-control from the start. In operatic music and Lieder, she sang with much style, understanding of mood and dramatic emotion. She disclosed a naturally fine soprano.

There were no dull moments in Miss Lippe's singing, which was constantly imbued with dynamic life and spirit.—*New York Evening Sun*.

Acclaimed on Return. . . . A natural talent. An arresting stage presence would indicate in her a logical candidate for honors in the home, operatic and concert field. Supplied the requisites of a recital more than adequately, at times glamorously. . . . There is richness and significance in her delivery of the lyric line.—*New York Herald Tribune*.

Possesses a voice of much distinction and disclosed a sense of, and feeling for, dramatic effect not common on the concert stage. . . .

A well managed display of dramatic variety and significance running the gamut of tragedy, frivolity and romance.—*New York American*.

A vibrant, exciting personality, not varying a moment from the dignified pose of the recital singer, she was every moment an actress pouring intense drama into her German songs. She is a singer you could hear and enjoy.—*New York World*.

Miss Lippe's singing was marked by poise, artistic maturity, and an extraordinary interpretive gift. She possesses a voice which is remarkable for rhythmic and beauty of tone, range and power.—*Brooklyn Daily Eagle*.

MANAGEMENT JULIETTE LIPPE
2 Beekman Place, New York City

New Bach Society Holds Sixteenth Festival in Cassel

Heinrich Schütz's Music Revived—Seventeenth Century Liturgy Performed

CASSEL.—The sixteenth festival of the New Bach Society, which was held in Cassel during September, was opened with a tribute to Heinrich Schütz, Bach's greatest predecessor. It was particularly fitting that Schütz's music should be revived in this city for it was the Landgrave of Cassel, who about the year 1600 sent the young composer to Venice to study with the great Italian masters.

Prof. Max Schneider, of the Breslau University (the successor, by the way, of the American music historian, Otto Kinkeldey, who before the war was professor in Breslau) gave an interesting lecture on Schütz and our relation to his monumental religious music. Pieces from the Symphonice Sacrae were performed, also the German Magnificat, the funeral music, the Requiem—performed for the first time since 1636, in an arrangement of Prof. Georg Schumann—and, in the old St. Martins church, the St. Matthew Passion. This was given strictly according to the liturgy of 1650, sung a capella with the Evangelist standing at the altar and the chorus in the gallery.

Except for this valuable Schütz prelude, the festival was devoted to Bach. No less than nine cantatas were heard, Numbers 1, 31, 39, 50, 54, 105, 161, 206 and 210, besides the Kyrie from the Mass in F major, and the B minor Mass. During the course of several instrumental programs The Art of the Fugue was performed, in Wolfgang Graeser's arrangement which has had so remarkable a success all over Germany, and the Musikalisches Opfer which, during the last few months has become fashionable again after a pause of about 175 years. It has been presented in a number of modern arrangements. This was that of Dr. Joseph Neyses.

The soloists of the festival included Carl Flesch, Günther Ramin, the organist of St. Thomas' Church in Leipzig, Li Stadelmann, the excellent harpsichord player from Munich, and the pianists, Prof. Georg Schumann, Ludwig Kaiser and Richard Langs. Dr. Robert Langs, chief conductor of the Cassel Opera, was the spiritus rector of the festival, while the choral body was the combination of all the choruses of the city. H. L.

Griffith Artist-Pupil Makes Novel Debut

Ruth Garner, coloratura soprano of Rochester, N. Y., and artist-pupil of Yeatman Griffith, noted vocal pedagogue of New York City, made a most successful debut in her home town on September 11. The Rochester Evening Journal and Post Express report as follows, under the heading of "4,000 Hear Ruth Garner in Debut." Continuing the critic said: "Ruth Garner, daughter of Mr. and Mrs. Charles L. Garner, made her debut as a coloratura soprano at an all fresco recital given last evening from the porch of her residence, before an audience estimated at close to 4,000. Miss Garner studied under Yeatman Griffith, formerly of London and Continental Europe and now of New York. The surroundings of her home and of the street made an ideal setting for her first appearance.

Park benches were placed on the broad boulevard that runs through Seneca Parkway, and the porch of her house was made into an ideal stage for her first appearance. The porch was decorated with a background of vines, and before her a large number of the many floral offerings sent her were displayed. Miss Garner is a coloratura of undoubted merit. Last night her voice rang out clear and true in the old coloratura favorites, such as the Shadow Song from Meyerbeer's Dinorah, the Bell Song from Delibes' Lakme, Saint-

Dame Nature was surely lavish with the colors on her palate; it was almost beyond description, according to Miss Cottlow.

Harmati Back in Omaha

Sandor Harmati has been reengaged for his fourth season as conductor of the Omaha Symphony Orchestra, which will give a series of concerts during the winter under the auspices of the Women's Division of the Omaha Chamber of Commerce at Municipal Auditorium. The following soloists are announced: Paul Kochanski, Elsa Alsen and Marie Mikova. It will be recalled that Mr. Harmati is not only a conductor of ability but also a composer and chamber-music player. He headed his own quartet in New York before his appointment to the Omaha post, and has with his compositions won several of the largest and most important prizes to be offered in this country. Last season he was appointed by the American Section of the International Society for Contemporary Music to conduct the American works presented at the Frankfurt Festival. His success as a conductor in Omaha has been pronounced.

Mischakoff Soloist with Orchestra

Mischa Mischakoff, concert master of the Philadelphia Orchestra, made solo appearances with that organization at the Academy of Music in Philadelphia on October 19 and 20, when he played the Schelling concerto. Mr. Mischakoff is busy teaching at the Harcum School in Bryn Mawr, Pa., at the Settlement School of Music in Philadelphia, and at his New York studios.

Kathryne Ross for Providence

Kathryne Ross, dramatic soprano, will sing with the Providence University Glee Club, Berrick Schloss, musical director, on December 7.



RUTH GARNER

Saëns' Air de Rossignol, Benedict's florid The Wren and Rimsky-Korsakoff's charming air from the opera, Snegourotchka. Miss Garner's recital last night was different from the usual first recital, in its finish and merit."

The Rochester Times Union said: "Few singers are so fortunate in the circumstances, surroundings, and atmosphere in their debut as was Ruth Garner, daughter of Mr. and Mrs. Charles L. Garner, in her initial recital last night. The audience was largely in shadow, and in the moments before the beginning of the program, men, women, and boys and girls, wandered back and forth. It was a most informal scene. Evidently there were many who had come from distant parts of the city, as well as those of the neighborhood to whom the event was one of personal significance and gratification in the success of one of their own community, whom they had watched grow from childhood."

"Miss Garner has a sweet flute-like voice of extreme flexibility, her coloratura passages are sung with remarkable ease and a most satisfying adherence to pitch. Her voice has excellent carrying qualities and is of sufficient volume not to be overwhelmed by the ordeal of singing into unlimited space, with which she was confronted last night."

Alma Peterson's Engagements

Alma Peterson pleased tremendously in Springfield, Mass., a special letter of commendation being received by Haensel & Jones from Mr. Turner, saying: "Miss Peterson proved a real success; she was a great favorite with the officers of the N. E. Association of Glee Clubs, and all were delighted with her; she was a delight to look at, and I believe she will go over big. Thank you for her." On October 9 she was soloist for the Women's Club of Davenport, Iowa; October 15 at Ashland, Wis., with the Wednesday Club, with Schumann-Heink, and on October 22 she sang Lohengrin in New York from radio station WEAF.

Augusta Cottlow Resumes Teaching

After a delightful motor trip through New Hampshire, accompanied by her husband and mother, Augusta Cottlow has returned to the city and resumed teaching at her studios. Although Miss Cottlow has traveled in the Granite State innumerable times, she says that she has never seen the autumn foliage such a riot of gorgeous coloring as this year, every shade of purple, red and yellow imaginable.

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Richard Strauss to Conduct New Paris Orchestra

PARIS.—The newly founded Paris Symphony Orchestra, which is under the direction of Ernest Ansermet, Alfred Cortot and Louis Fourrestier, has chosen its artists for the coming season from among the foremost musicians of the day. Many of these artists have never appeared publicly in Paris, while others have not appeared in an orchestral concert. The list of conductors is headed by Richard Strauss and includes, among the newcomers, Ossip Gabrilowitsch, Arthur Honegger, Erich Kleiber, Otto Klemperer, Bernardino Molinari and Maurice Ravel. Artur Schnabel is conspicuous among the new pianists, also Walter Gieseking, while the singers comprise the three prominent Lottes, namely Lehmann, Leonard and Schöne. Among the prospective artists who are better known in Paris are (conductors) Oskar Fried, William Mengelberg, Igor Stravinsky and Bruno Walter; (pianists) Claudio Arrau, Alexandre Brailowsky, Winifred Christie, Youra Güller, Vladimir Horowitz, Wanda Landowska, Nicolas Orloff, Arthur Rubinstein and Beveridge Webster (an American); (violinists) Adolf Busch, Paul Hindemith (who will play the viola), Bronislaw Huberman, Yehudi Menuhin, Jacques Thibaud and Joseph Szigeti; (singers) Madame Ritter-Ciampi, Claire Croiza, Lucien Muratore and Elisabeth Schumann; (cellists) Gaspar Cassadó and Maurice Maréchal.

The concerts are divided into four series. Two, of 24 concerts each, will be given Friday evenings and Sunday mornings, respectively from October to March. A spring series of 16 concerts will be given from April 5—May 28 and the fourth series will also comprise 16 concerts but the dates are not yet known.

The programs have been announced for only the Friday evening concerts, so far, and they contain comparatively little that is new. Honegger's Rugby, a symphonic movement, Poulenc's Concert Champêtre, for harpsichord and orchestra, and a fragment from Riet's opera, Orphée, will be played at the first, second and nineteenth concerts, respectively. "First performances" include fragments from Brillouin's Olivier Maldone, Milhaud's La Création du Monde, Bartok's The Marvellous Mandarin, Reger's Variations on a Theme by Hilfer (first time in Paris), Nabokoff's Ode for soli, chorus and orchestra (first concert performance), Stravinsky's Noces, and Malipiero's St. Francis of Assisi. Several Schubert works are also announced, including the C minor symphony (Tragic), Der Hirt auf den Felsen, for voice and orchestra, and B minor symphony. B.

Ralph Thomas Pupils Win

On October 4, at the Van Cleve Hotel, Dayton, O., auditions for the second annual Dayton Atwater Kent Radio Contest were held. Martha Dwyer, dramatic soprano, and



MARTHA DWYER

Harold Deis, tenor, were judged the winners. The second awards went to Erma Beatty, lyric soprano, and Harold Weeks, tenor. All four winners are pupils of Ralph Thomas, owner of the Ralph Thomas Opera School of Dayton. Miss Dwyer and the other winners will all take leads in the Ralph Thomas operas to be given this coming spring. Miss Dwyer and Miss Beatty will go under contract soon with Don Beck to appear in his spring productions. John Werkowitz, pupil of Ralph Thomas, was booked for the winter by Don Beck with the Coleman Musical Comedy Stock Company, and opened in Nashville, Tenn., October 8. Mr. Werkowitz is a tenor and but nineteen years of age.

Annie Louise David to Teach in Los Angeles

Annie Louise David, harpist, since her trip to the West, has had so many requests to teach in Los Angeles that she has decided to go there every other week for two days. She will teach at Birke's music store.

In San Francisco Miss David gave a recital the early part of October at the College of Notre Dame in company with Eva Gruninger Atkinson, contralto. Her program opened with a work by Kostelanetz, entitled Lake Louise, and dedicated to Miss David. Miss Atkinson included a group with harp accompaniment. This was Miss David's fourth concert there. Prior to this Miss David appeared at Stanford University, and the following is a critic's view, in the Palo Alto Times, of Miss David's work: "Miss David is a harpist of unusual merit; the instrument under her fingers is an orchestra against whose background she weaves a clear thread of melody. A number of novel effects were obtained in her first numbers, Lake Louise by Kostelanetz, written for the performer, and Debussy's Nuit d'Etoiles. The wistful beauty and falling leaves were expressed in a harp solo, Autumn, by Grandjany.

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SAMOIOFF RETURNS FROM ITALY: SOME FACTS, FANCIES AND PLANS

Managers to Arrange Debuts of Samoiloff Students—Prof. Schiavoni Joins Samoiloff Bel Canto School

Lazar Samoiloff, recently returned from a stay in Italy, gave to THE MUSICAL COURIER the following details of his trip, and future plans.

A student group accompanied him, and together they passed seven pleasant weeks at a resort on Lago di Garda, the most beautiful lake in Italy. There they found excellent hotel accommodations at Torbole.

"Imagine," said Samoiloff, "our surprise at finding such up-to-date service, a splendid hotel surrounded by the finest of gardens and walks, the approach lined with palm trees, bathing and boating facilities, as well as tennis. There was a marvelous view of the lake, surrounded by high mountains, and the most invigorating air. At no time was it too hot for comfort, play, or work, while in other cities of Italy and France discomfort was felt."

Mr. Samoiloff told of excellent opera performances, the finest being Rigoletto and Turandot at Verona, in the ancient Stadium, seating seven thousand people, and later at Vincenza, where they heard Andrea Chenier. The students had a particular treat in being introduced to the artists between scenes, and in turn the artists appreciated the interest and admiration of the Americans. The performances at Verona were under the management of Maria Gay, well known contralto, and Zenatello, equally well known tenor, who manage similar enterprises in other cities of Italy and Spain.

"In Milan we had the pleasure of hearing Otello and Lucia, and Manon at the Opera Comique in Paris, as well as Aida at the Grand Opera."

Mr. Samoiloff said he had heard opera in many cities in Europe as well as South America, but in no country does it equal our own Metropolitan; there one hears only the best singers, conductors, orchestra and ensemble.

During the stay in Milan, Mme. Tetrzini and her husband were most gracious in bringing together at their home an interesting group, which included the famous Giordano, composer of Andre Chenier and Fedora; his latest work, Il Re, is to be presented soon at La Scala. Having a magnetic personality, should Giordano come to America he would be given a splendid reception.

Maria Gay and M. Zenatello were guests at Torbole of Mr. Samoiloff, and listened with interest to the serious work done by the pupils in the hotel studio. A very interesting matter was taken up with the managers, namely, the debut of young American artists; the accompanying letter, which speaks for itself, will show their feeling towards such debuts, and the possibilities of success through such contact.

Grand Hotel, Torbole,
Lago di Garda, Italy.
Dear Maestro Samoiloff:

September 25, 1928.

We had the opportunity of being present when you showed your method of teaching singing, and are very much interested. Your method corresponds exactly with the glorious tradition of the Bel Canto, and is simple, clear, easily understood and rapidly leads to perfection. We have admired you and are happy to be able to tell you this.

Your pupils have perfect training, and whenever we have the opportunity of engaging them you can be sure that we will do so with the greatest pleasure, both for the musical experimental undertakings, and for the more important opera seasons; we will do all we can to facilitate their debut, also in other theatrical organizations in Italy, Spain, and France, with which we are constantly corresponding and collaborating.

We found a young man in Verona who has a wonderful voice of exceptional quality and pure tenor tone; he is twenty-three years old, and will come with us to America, where we will place him in your care; this is the best proof of our admiration for you.

Kindest regards and a hearty handshake from
Yours sincerely,
MARIA GAY ZENATELLO
GIOVANNI ZENATELLO.

Much could be said about the experiences of young singers abroad, and their many disappointments. Since Milan is the Mecca of all operatic managers, it is only natural that singers seeking debuts should turn their steps there. In too many cases they are the victims of unscrupulous people, who cannot live up to their promise of artistic or material guidance; then discouragement and failure follow.

Italian managers are now recognizing the value of the American trained artist, and are ready to cooperate to the mutual benefit of all concerned.

Mr. Samoiloff went on to say that "if the young artists are properly equipped at home and ready for such debuts, it will now be possible to place them in direct contact with desirable managers, the outcome of which will be the formation of American-Italian opera companies, which will mean bona-fide engagements, and fewer heartbreaks for our young people."

The idea presented is a very fine one and should meet with the fullest cooperation of those interested in improving existing state of affairs, and giving to American art and American trained students the opportunities they so richly deserve.

Mme. Gay and M. Zenatello are most anxious to extend their cooperation, and have advised Mr. Samoiloff to begin immediate plans for the opening of opera classes, under the guidance and the direction of the noted Italian opera coach,



LAZAR S. SAMOIOFF AND PUPILS,
at Torbole, Garda Lake, Italy, summer of 1928.

Prof. Schiavoni, who joins Mr. Samoiloff's Bel Canto Studio. Here will be found the answer to this perplexing question: "How best to equip oneself for opera." Here they will get repertoire, with perfect tempos, cuts, pronunciation, etc., drilling on mis-en-scene and ensembles.

Those desirous of joining such an opera class are not required to be students of Mr. Samoiloff's Bel Canto Studios, as no voice lessons will be given by the opera school; the most correct ethics are promised all vocal teachers. No pupil will be accepted without the written consent of his or her teacher, or after the expiration of a period of study.

Lessons in voice culture, privately and in class, will be given by Mr. Samoiloff and his assistants, entirely separate from the opera classes, which will open November 1; registration may be made now. Mr. Samoiloff's private studio opened October 6.

Seattle Symphony Season Begins

City Now Boasts of Larger and Finer Orchestra—
Capacity Audience Keenly Enthusiastic—An
Ovation for Conductor Krueger

SEATTLE, WASHINGTON.—The opening performance of Seattle's larger and finer Symphony Orchestra was given at the Metropolitan Theatre on October 15. It was not unexpected that a capacity house should greet the orchestra, but the quality and spontaneity of the audience's appreciation of the orchestral numbers gave ample evidence that the reception accorded was genuinely enthusiastic.

After according the conductor, Karl Krueger, a prolonged ovation at his appearance, the audience settled back into the business of listening. The greatest sign of a true musician and artist is growth, and that is what impressed the listeners. Certainly his interpretation of the Tchaikowsky Sixth Symphony was truly magnificent. Of course, the orchestra is larger, the different choirs are in better proportion, and experience, as always, has done much in perfecting the ensemble. Yet there was a smoothness, a maturity, an ease of baton which Mr. Krueger displayed that bespoke deeper insight, and confident assurance. It will be remembered that this symphony was one of the first which he performed in Seattle, and thus we are afforded this opportunity for the comparison which has warmed our hearts so much. The men are responding more warmly to Mr. Krueger's wishes, and with the result of these past two seasons of cordial understanding there will be almost epochal strides during the coming few months.

Seattle has never before done more than dream of a comparatively small symphonic program, but this season there are twenty concerts promised, eight Monday evening concerts, six Saturday evening "pop" concerts, and six Saturday morning children's concerts. The Metropolitan Theatre is no longer large enough to hold the young people's concerts. Music teachers are dismissing their classes—even such a leading institution as the Cornish School is sending its pupils en masse, the admission being included in the price of the class work for the year.

To come back to the concert—the second part of the program was devoted to the Prokofieff Suite from The Love of the Three Oranges, of which the March and the Flight are no doubt the most descriptive. Debussy's L'après Midi d'un Faun followed, and here again there was a marked improvement in the orchestra's tonal colorings and ensemble. Lastly there was Casella's Italia Rhapsody, which has enough of the Italian folksong tune in it to bridge over several tendencies to lag in interest. It, too, was given a gratifying rendition. The whole concert must have filled Mr. Krueger's heart with a tremendous amount of satisfaction, not that there might not have been things yet to be desired, but because the people's response was in keeping with the sincere and deep desire he has, to bring the Seattle Symphony Orchestra to the plane where it deserves to be, and because he can truthfully see some fruitful and happy results from his endeavors.

J. H.

Claudia Muzio Cancels Chicago Opera Contract

Manager Herbert M. Johnson, of the Chicago Civic Opera, has received a cable from Claudia Muzio, announcing that she would be unable to fulfill her contract this season. The artists' mother has been in poor health for some time, and doctors have advised her that a winter in Chicago, coming from Buenos Aires, might prove fatal. Miss Muzio will not leave her mother's side.

Only last week the Civic Opera had received a cable from



LAZAR S. SAMOIOFF AND PUPILS IN
GARDA LAKE,
Torbole, Italy; Grande Hotel in background.

Buenos Aires to the effect that Miss Muzio and her mother were sailing from Buenos Aires yesterday on the Southern Cross for New York.

Mr. Johnson has resumed negotiations with a leading dramatic soprano of Italy, an artist of world-wide reputation, for whom he has been trying for some time to find a place. It is more than probable that within the next few days announcement of another engagement for the Civic Opera season will be made.

The artist in question has sung not only at all the great opera houses of Italy, but also in South America and Australia; she has not yet appeared in North America.

Sylvia Lent Wins Brilliant Success in New York Recital

Sylvia Lent, young American violinist, gave a recital in Town Hall on October 3, which was termed by the press the "first major violin recital of the New York season."



SYLVIA LENT

Miss Lent is one of those rare artists who is completely American by birth and training, and who, at the same time, is an outstanding artist in her field. The rise of this young violinist to fame has been little short of meteoric. In the short time since her first concert appearance in public, Miss Lent has achieved widespread recognition.

In her recital on October 3, she gave a performance remarkable for its simplicity and sincerity, qualities which were greatly enhanced by her personal charm. There were brilliant moments in her playing for her program was one that afforded a real test of violinistic powers. The program began with the familiar Partita, Bach, and continued with a nice blend of modern composers and the older classicists. One of the most attractive numbers of her performance was the delightful Saubades do Brazil, by the modern French composer, Darius Milhaud. These pieces have a comparatively simple basis, the popular dance rhythm of that country. The Milhaud work, however, presents some real fireworks which only a high degree of technical skill can surmount successfully. The applause of the audience following this number was a genuine tribute to Miss Lent's rendition. The balance of the program consisted of the Nocturne (Lili-Boulangier) La Fontaine (Szymanowski), the Flight of the Bumble Bee (Rimsky-Korsakoff), Hopak (Moussorgsky), Pavane (Ravel-Kochanski), and Rapsodia Piemontese (Sinigaglia). The accompanist was Frank Bibb, who gave his usual polished performance.

Harriet S. Keator Entertains New Jersey Organists

St. Andrew's M. E. Church, New York, Harriet S. Keator, organist, was the scene of a very pleasant event on October 5, when this well-known musician entertained about fifty persons, largely members of the National Association of Organists. She is president of the Monmouth Chapter, and had as guests a score of members, who came and returned by motor. Assembling at the church, a recital of vocal music was given by May Korb, soprano (now Mrs. Cronham), of Portland, Me. Her lovely voice and attractive appearance won all hearers, Edward Hart playing excellent piano accompaniments. Mrs. Keator played the organ score of the song, How Lovely Are Thy Dwellings (Liddle), winning admiration for her sympathy as accompanist. Dr. Clarence Dickinson gave an address on the new School of Sacred Music, under his direction, and both were given a rising vote of thanks by the assembly. Lunch was then served in the parlors, during which President McAll gave a brief talk. Sherman Kreuzberg, delegate to the Portland Convention, August 28, gave his impressions of the meeting, his comments being full of humor and kindly comment.

Mrs. Keator is constantly doing things for the New Jersey chapters and the home body of the National Association of Organists, and this affair was beautifully planned and carried out. Programs at her church show the experienced, thoughtful organist and director.

Among coming events are special organ recitals, the last week of November, December and April, when Charles M. Courboin, Frederick Schlieder and Firmin Swinnen will be heard.

Welcome A. Graffman, Jr.

On October 14, Harry V. Graffman made his entry in this world, and is doing nicely at the home of his parents, Mr. and Mrs. Vladimir Graffman.

Los Angeles Is Thrilled With Rethberg's Singing

Celebrated Diva Makes the Most of Her Opportunities in *Butterfly*—Jeritza Acclaimed in *Turandot*, *Fedora* and *Carmen*—Tibbett Receives Ovation—Other Artists and Conductors Share Deservedly in Honors of the Week

LOS ANGELES, CAL.—With the second performance here of the Los Angeles Opera Company, another celebrated songstress made her Los Angeles debut in *Madame Butterfly*, Elisabeth Rethberg, in the title role. Mme. Rethberg gave a vocally and interpretatively satisfactory presentation. She showed a fine mental concept of the character of the little Cio-Cio San that was most sympathetic and vocally appealing. Her reception equalled that of Jeritza the night before which was epochal. Gennaro Barra essayed the role of Pinkerton with much more effect than most tenors give to that unsympathetic role. He was new to Los Angeles but very well received. Marion Telva as Suzuki was excellent and the duo with Rethberg, Oh Kindly Heaven, was so well sung that it called before the curtain both the singers and the conductor, Pietro Cimmini. Cimmini's rare musicianship was manifest all through the production. Rethberg also triumphed further with *One Fine Day*. Millo Picco made a satisfactory Sharpless and was especially so in the duet with *Butterfly*. D'Angelo was, as always, excellent in the role of Bonza, singing and acting well. Oliviero as Goro, Malatesta as Yamadori, and Labaqui as the Commissario, all did good work.

Saturday evening, Jeritza again appeared in the title role of *Turandot*. It was a well balanced performance, beautifully staged and costumed. The house was packed as on the two previous evenings with an eager and appreciative audience. Jeritza was inspiring as the Princess and received the usual bravos and curtain calls. Tokatyan as Prince Calaf was even better than on the opening night in *Tosca*. Elda Vettori made her first appearance of the season, as Liu; she proved to be a better actress than singer as her voice, while musical and round, was hardly adequate in the vast Shrine Auditorium. The comedy relief, Ping, Pang and Pong, by Millo Picco, Angelo Bada and Lodovico Oliviero, respectively, was excellent and well received. Ezio Pinza had small chance in the role of Timur but did that impressively. Edward Fadern as the Emperor and D'Angelo as a Mandarin were vocally good. The ensemble work was excellent and many curtain calls fell to the principals and to Merola who conducted.

On Monday evening Jeritza again appeared, in the not very convincing opera, *Fedora*. Jeritza being a popular idol filled the house. Edward Johnson, who played Count Loris, is also a popular idol. The art of the two leads gave vitality to the whole performance. Giuseppe Danise as De Sirieux received applause for his solo in the second act. Myrtle Claire Donnelly as Olga was satisfactory. The balance of the cast had very minor parts but contributed to the excellence of the whole. Merola again conducted.

The first appearance of Lawrence Tibbett, Los Angeles' own particular star, again packed the house. As Neri in *Le Cenerentole* he gave a performance that was a triumph of vocal and dramatic art. Tumultuous applause followed all of his work. However, he had to share the honors with Tokatyan. Together they were called again and again before the curtain. Cimmini's conducting was as usual superlatively good. Elda Vettori made an excellent Ginevra, which at best is an unsympathetic role. Hazel Rhodes as Lisabetta did well but could not fill the auditorium. The rest of the cast did acceptably the minor parts which fell to them.

Curiosity packed the house which was sold out a week ahead of time to see Jeritza in *Carmen*. The quintet by Jeritza, Picco, Bada, Armand Chirot and Lenore Ivey was a highlight in the performance. Ezio Pinza as Escamillo was a big success, Lenore Ivey as Mercedes was good and Zaruhi Elmassion as Micaela was excellent. Wilfred Pelletier scored as conductor. Serge Oukrainsky, assisted by Mlles. Flaige, Clancy, Fischer, and Love, presented the ballet, which consisted of three parts and was of unusual beauty. B. L. H.

Léhar's *Friederike* Has Riotous Success

BERLIN.—The premiere of Franz Léhar's latest operetta, *Friederike*, with Goethe as the hero, has been given at the Metropol Theater here with enormous success. Richard Tauber and Käthe Dorsch, in the leading roles, celebrated triumphs, while the audience became so enthusiastic over the hero's song, Mädchen, ich liebe Dich, that they pelted the singer with flowers. T.

First Week's Repertoire of the Metropolitan Opera Season

General Manager Giulio Gatti-Casazza has announced the repertoire of the opening week of the Metropolitan Opera season—his twenty-first—beginning Monday evening, October 29.

L'Amore dei Tre Re will be the initial opera, sung by Mmes. Rosa Ponselle, Flexer, Falco and Parisette, and Messrs. Martinelli, Danise, Pinza, Bada and Paltrinieri. Serafin will conduct. Then comes *Tannhäuser* on Wednesday evening, with Mmes. Jeritza, Claussen and Fleischer, and Messrs. Laubenthal, Whitehill, Mayr, Altglass, Bloch, Gabor and Wolfe. Bodanzky will conduct.

Manon Lescaut will be offered on Thursday evening, with Mmes. Alda, Grace Devine (debut), and Messrs. Gigli, Scotti, Didur, Tedesco, Bada, Marek Windheim (debut), Picco, Reschiglian and Ananian, with Serafin conducting. *Aida* will be given on Friday evening, with Mmes. Rethberg, Matzenauer and Aida Dominelli (debut), and Messrs. Jagel,

News Flash

Maazel Applauded in Vienna

A cable despatch has been received from Vienna recording the success Maazel scored there in recital. The report states that he was cheered and applauded for fully ten minutes at the conclusion of the program.

Chicago Opera's First Week's Repertory

Season Will Open October 31 With *Carmen*—Seven New Artists to Make Debuts

The first six performances of the Chicago Civic Opera Company's 1928-29 season, beginning October 31, have been announced as follows:

Wednesday, *Carmen*, when there are to be four debuts—Maria Olszewska as *Carmen*, Alice Mock as Micaela, Antonietta Consoli as Frasquita and Ada Paggi as Mercedes. Rene Maison will appear as Don Jose for the first time with the company, and Cesare Formichi will make his initial appearance in the role of Escamillo before a Chicago audience. Polacco will conduct.

Thursday evening, November 1, *La Bohème*, with Marion Claire making her debut as Mimi, Antonio Cortis as Rudolph, and Moranzoni conducting.

Saturday matinee, *Aida*, with Eva Turner making her first appearance in the name part, Van Gordon as Amneris, Ulysses Lappas returning to the company as Radames, and Moranzoni conducting.

Rigoletto will be the bill for the first popular priced Saturday night, with Alice Mock as Gilda, Paggi as Maddalena, Cortis as the Duke, Richard Bonelli as Rigoletto and Baromeo as Sparafucile. Henry G. Weber will conduct.

Sunday afternoon *Lohengrin* will be presented, with Marion Claire as Elsa, Maria Olszewska as Ortrude, Rene Maison as Lohengrin, Robert Ringling as Telramund, Alexander Kipnis as King Henry and Howard Preston as the King's Herald, with Henry G. Weber conducting.

Romeo and Juliet will serve as the first appearance of the season of Edith Mason on Monday night, November 5, with Charles Hackett as Romeo, and Polacco at the conductor's desk.

In all, the first three performances of the Chicago Civic Opera Company will see the debuts of seven of the new artists engaged.

Philadelphia Civic Opera Gives *Aida*

The Philadelphia Civic Opera opened its sixth season at the Academy of Music, Philadelphia, on the evening of October 18, with *Aida*, and the quality and excellence of the performance augurs well for the future presentations by this company. Emily Roosevelt was cast in the title role and was a success both vocally and histrionically. Perhaps the finest bit of singing done by her was in the Ritorno Vincer aria and O Patria Mia, at which times she displayed a voice of beautiful quality and wide range. Julia Claussen was a majestic and haughty Amneris, and displayed her fine artistry especially well in the judgment scene in the third act. In his interpretation of the part of Radames, Paul Althouse proved himself the skilled artist and sang the difficult arias and ensemble numbers with the fine musicianship for which he has become known. Sigurd Nilssen as Ramfis, the High Priest, and Nelson Eddy as Amonasro did excellent work in their roles, as did also Reinhold Schmidt as the King, Sara Murphy as the Priestess, and Pierino Solvucci. The chorus and the ballet, with Vera Strelska as solo dancer, added much to the success of the performance. Alexander Smallens conducted with his accustomed skill, producing excellent unity between voices and orchestra. He was recalled many times.

Geraldine Farrar to Wed Her Manager?

A persistent rumor in the musical circles of New York is to the effect that Geraldine Farrar, former Metropolitan Opera House songstress, will be married shortly to C. J. Foley, her impresario, who has offices in Boston. Verification of the romantic report could not be obtained before THE MUSICAL COURIER went to press—Miss Farrar and Mr. Foley having left New York end of last week—and this item is published for what it is worth. Miss Farrar's permanent home is at Pomfret, Conn.

Beethoven Symphony to Continue Concerts

Out-of-town Program Abandoned But All of New York Concerts to Be Given in Accordance With Schedule—Chairman of Executive Committee States Treasurer Has More Than Sufficient Money on Hand for This Purpose

The Beethoven Symphony Orchestra management reports that despite rumors to the contrary and the cancellation of one of the rehearsals last week, the New York programs will be carried out according to schedule. This is said to be in accordance with a statement by Edward Canavan, president of the Associated Musicians of Greater New York (the musicians' union), after a final agreement had been made by him with the representatives of the Beethoven Symphony Orchestra, Inc.

It is understood that Mr. Canavan voiced his opinion as follows: "The orchestra may be depended upon to play every one of the concerts announced. This is my belief founded on a true knowledge of conditions in the Beethoven Orchestra. I have personally told the men that they are a great organization and that they must stick together for the good of music and for the good of themselves. The financial arrangements which have been concluded meet with our entire approval. The rehearsals are continuing in the same number as they have previously."

Mrs. Clarence Chew-Burger, chairman of the executive committee of the Beethoven Symphony, admitted that difficulties had arisen last week but she stated that they now have been overcome. "My committee," she said, "and others of our friends were anxious that the Beethoven Orchestra should not only play to New York but that the beauties of symphonic music should be carried to other towns and cities of the East. We still wish to do that. But we ran into difficulties in our out-of-town schedule. Perhaps we were too late; local budgets had been apportioned. The towns we visited seemed dreadfully lacking in interest in symphonic concerts. The losses were appalling. Several of our underwriters threw up their hands and refused to proceed. They were perfectly willing to underwrite the New York concerts, but could see no reason for spending their money in other communities. We therefore had to choose between our ideal of giving music everywhere and losing our backers. We have acceded to our sponsors and have readjusted our entire programs relieving them of the cost of more than sixty-five concerts which were guaranteed the musicians, the expense of concert halls, and so on for out-of-town purposes. We shall concentrate our entire attention upon New York. The treasurer has in hand more than enough to carry through the New York schedule."

New Conductor for Metropolitan

BERLIN.—According to the B. Z. am Mittag, Joseph Rosenstock, general musical director of the Wiesbaden Opera, has been engaged to conduct at the Metropolitan for the season of 1929-30. T.



MARION CLAIRE,

newest prima donna of the Chicago Civic Opera Company, who is scheduled to make her debut as Mimi in *La Bohème* on November 1. Her second performance will take place at the Sunday matinee, November 4, as Elsa in *Lohengrin*.

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Cable Address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER THANE, Wilsenstr. 32, Berlin-Char-
lottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin.
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NEW YORK OCTOBER 25, 1928 No. 2533

More artists have been ruined by praise than by criticism.

The air which engaged the most attention recently was that in which the Graf Zeppelin made such a successful appearance. Encore!

The former New York Symphony orchestra, with twenty of its players in the Philharmonic, seems to have been not so much merged as submerged.

Cows are being made to listen to music during milking time, in order to increase the lacteal flow. It is not true, however, that when the animals are subjected to jazz, they give out buttermilk.

Caruso sang over the radio in 1909, when Dr. Lee De Forest was experimenting with his pioneer broadcasting apparatus. The singer's voice was heard at sea by several vessels which had wireless instruments. The event was a momentary wonder and hardly anyone then foresaw the great future of music on the air.

Stokowski's successful return at the head of the Philadelphia Orchestra proves him possessed of unblemished powers as a musician and a master of the baton. This was to be expected, but it is none the less welcome to those who have a chance to enjoy the rare art of Stokowski. It is to be hoped that he will not again become incapacitated.

Rather abstrusely the New York American remarks that "a jury recently awarded \$500 for a finger, which leads one to wonder how much some of the singers at the Metropolitan pay for a hand." Now, what could the American possibly mean? Is it to be inferred that a paid clique exists at our dignified and revered opera house? Oh, fie!

To the surprise and satisfaction of New York concert goers and artists, the Morning Telegraph is continuing its policy of front-paging recitals and other musical entertainments of outstanding importance. Always it had been difficult for tonal folk to understand why daily newspapers followed the policy of burying on an inside page the review of a recital by Mme. X. or Herr Z., while if either of them suffered a slight taxicab accident or lost a pet dog, the event commanded scarehead display on the front page. The ways of a maid are said by the poet to be past understanding. The same

description seems to fit the person or persons who shape daily newspaper ways in regard to music.

The most misquoted musical line in the English language occurs at the very beginning of Congreve's drama called *The Mourning Bride*, which was produced at London in 1697. The exact words are:

Music has charms to soothe a savage breast.

Every reader knows the incorrect version of the line. The line was first spoken in public by the famous actress Anne Bracegirdle, who is buried in the cloisters of Westminster Abbey.

"By their works ye shall know them," says the most famous of all books. Not always is that the case in music. Richard Strauss has put some of the naughtiest imaginable things into his music. In private life, however, he is a prim, proper, staid family man, ideally devoted to Frau Strauss, and nearly always at home when he is not rehearsing or conducting. The worst vices of Strauss are cigarette smoking and a game of cards (preferably Skaat) with several cronies as domesticated as himself.

In the old days no one knew whom the insatiable Minotaur was going to gobble up next. Now no artist, manager, or orchestra who so far has escaped the eye of Arthur Judson, is certain of permanently eluding the capacious swallowing ardor of that acquisitive gentleman. Will his bureau in time become the Standard Oil Company of the musical realm, aiming to make the product better and cheaper, and to eliminate unworthy and destructive competition? So far the Judson policies have worked to the decided advantage of the tonal cause and its votaries.

There are not as many "professors" of music now as formerly. The term was wont to be adopted years ago by musical charlatans, and many worthy musicians had it thrust upon them by persons to whom every performer and teacher was "professor." Sad to relate, however, corn doctors, quack medicine sellers, and sleight of hand experts, also were called "professors." Perhaps that is why musicians finally repudiated the title; except those who had received it from some authorized institution. There are not so many "professors of music" now, but a great many more good "teachers of music."

A Schubert-Chopin celebration has taken place in this year of Schubert celebrations. Chopin died on October 17, seventy-nine years ago, and on the evening of that day in 1928, at the Jolson Theater, where the Chopin play *White Lilacs* in running under the Schubert direction, De Wolf Hopper, co-star in the operetta made a short address on Chopin and the De Packh Symphony Ensemble played orchestral arrangements of some of his most famous piano pieces. Simultaneously, in all the Schubert theaters in the United States, Canada and Europe selections from Chopin were played.

When a musician told us last week that he was giving concerts for the sake of his health we innocently thought he meant he was not earning any money by his recitals. But we have since learned that music is really a health restorer. Listen:

There is a charm, a power, that sways the breast;
Bids every passion revel or be still;
Inspires with rage, or all our cares dissolves;
Can soothe distraction, and almost despair.
That power is music.

The author of those medical lines was John Armstrong, a Scotchman, who combined the vocations of physician and poet. His poem fills four books and is called *The Art of Preserving Health*. He conferred this boon on humanity in 1744, and we sincerely hope he was a better doctor than poet. Otherwise his ability to preserve health must have been very limited.

The former well known soprano, Belle Applegate, who recently committed suicide in Chicago, is said to have done so because she could not get engagements for public appearances. It is a sad tragedy but not the first of its kind. Such happenings occur not only in music but also in the other professions and in business circles as well. Many persons are destined to fail but fortunately only a few resort to voluntary death in order to escape the combat against lack of encouragement and the absence of success. Only a few reach the top, a small number come near it, and the vast majority are scattered over the degrees that lead to the bottom. The musical profession offers great success to only a tiny proportion of its practitioners; the rest must be satisfied with making a more or less comfortable living. If even a mere living cannot be obtained, the situation is indeed desperate. However, the least courageous way to meet it is through suicide.

AGE BEFORE YOUTH

Can a man be born old?

Can a nation be born old?

The former, rarely; the latter, never!

Individuals are sometimes precocious. We are all familiar with the infant prodigy. But for any nation to be precocious is unthinkable. Nations may either copy after the country from which their inhabitants come, or slowly invent and develop an idiom of their own, their own customs, dress, manner of speech, and so on.

America has slowly developed these distinguishing traits. It has also developed a distinctive sort of music—jazz. The habits and other distinguishing traits have grown out of a simple development with slight alteration from similar attributes of nations from which we derive. The music—jazz—the only distinguishing idiom we have, has been built up upon a basis derived from the negro.

Therefore it can never be an expression of white Americanism. Nor is that generally expected. What is expected is, that we in this new country shall be as old as Europe. When an American composer writes music of the sort the American people feel, sing, whistle, understand, it benefits him little. It may add materially to his bank account, but it will give him no standing in the world of music. He need not seek nor expect performance by any of the music purveying societies or by any of the great orchestras.

To attain this sort of honor one must live up to European standards. Americans are not supposed to be young with America, but old with Europe. They are expected to have the traits of age before ever they have had the traits of youth.

They may succeed in doing it, but they will then never be American. That is to say, their music will not express the ways, habits, thoughts, feelings and customs of the American people. For the American people are young in thought. Complex European sophistication is not American any more than jazz is American.

Then what is American? That is hard to say. It is no more possible to describe the differences between what should be American music and what is foreign music, than to describe the differences between American habits, customs and dress, and foreign habits, customs and dress.

Americans are instantly recognized in Europe. Why? Surely it can only be because of a whole long series of insignificant details.

Should we expect American music to be notably and strikingly distinctive? That would be unreasonable.

Should we expect it to be as up-to-date as the latest music of Europe? That would be equally unreasonable.

We cannot be old until we have been young. Our music must begin by being young music. Young music, probably, is simple music. Probably, also, it is music more or less like that of some recent day in Europe's past. We are not blasé in America. We still enthuse over the big simplicities of Tchaikowsky.

The Schubert Centenary Committee recently awarded a prize for a simple symphony. Why does not some organization offer a prize for an American expression of American simplicity?

How many American composers dare be their simple selves? Few. They argue somewhat in this manner: If I write for my home people, the people of my home town, the music is likely never to be heard by the people I intend it for. In any case, it would have to be acceptable to a foreign conductor to whom it would seem old fashioned, uncouth, "dated." Therefore, I had better write to please the conductor; or else be outrageously modern, turn myself into a circus freak. That will be sure to get a hearing, and I will be called a genius by the tea hounds and houndesses.

The argument is reasonable. But let us not forget that when the American returns from a suffering and hungry trip abroad, he returns to beefsteak and spuds, nor ever regrets for a moment the fancy and sophisticated dishes of Continental tables.

To the Average American the nourishment of youth is tasty.

Variations

By the Editor-in-Chief

Rutland Boughton, English composer, says that musicians live too much within themselves and with their own kind, and would be better artists if they were to learn more of politics, labor, science, business, capital, and persons who are not in music. George Bernard Shaw declares on the other hand, that a man can be a great artist without knowing anything of the kind, and he cites some convincing examples. The quasi-controversy between Boughton and Shaw has appeared in *The Sackbut* (London).

It appears to the observant outsider that the discussion is a highly unimportant one. It stands to reason that an art would not necessarily suffer because its practitioner might be mentally inquisitive or acquisitive enough to garner a stock of general knowledge. Nor is it to be supposed that the art would be helped for the same reason.

There is no record that Beethoven knew anything about the social conditions among the Austrian textile weavers, understood the foreign policy of Metternich, or had fathomed the mysteries of blood lines in the breeding of thoroughbred horses. Nevertheless he composed much great music. Bach never knew Court life, like Mozart, or caroused in taverns, like Schubert.

The reverse thought recalls Rimsky-Korsakoff, Berlioz, Tchaikowsky, Schumann, Weber, all destined for other professions, moving much among inartistic persons, and finally adopting the musical calling, their strongest bent. Liszt and Chopin grew up versed in the polite arts of the drawing room and with an early sophisticated knowledge of life and people. Wagner's youth was spent democratically. For a short time he even became a defender of the rights of mankind, and a political agitator.

Richard Strauss could not be drawn into politics and away from his intensive musical interest even when his native land was at war and in the throes of revolt and reconstruction. Brahms drank beer moderately and loved the company of musicians. Moussorgsky drank strong spirits to excess and by preference sought the lowliest kind of company.

Josef Hofmann was a great pianist before he became interested in chemistry and mechanical invention. Elman's recent invasion of the real estate business was not exactly a success. Kreisler proved decisively that he knows more about music than about Wall Street. Clementi was successful as a pianist and a piano manufacturer. Handel, attempting to manage opera, failed dismally. Walter Damrosch did not make appreciable profits in the same line of endeavor. Mary Garden hardly shone resplendently as an impresario even with large guarantee funds for support. Paderewski owned a hotel in Warsaw which made money before the war. John Alden Carpenter is a successful business man. Many American writers of popular songs have become their own publishers and with financial success.

It remains an unsettled question, therefore, whether musicians should absorb themselves exclusively in the tonal life or permit their interests to touch wider reaches of human thought and activities.

An interesting sidelight is afforded by the anecdote about Otto H. Kahn, who, when he was a young banker, got this lecture from the late railroad magnate, Edward H. Harriman: "I hear that you are fooling around with music and art. Give it up, for you have a great deal of talent as a financier, and your career will be stultified if the big bankers find out that you are dabbling in such matters."

THE VIOLINIST

He played the violin so well
He drew my spirit out;
My eyes were fixed upon his face—
They could not move about.

The room was still but for himself.
I drank agog each tone.
He played the violin so well—
Its voice spoke words well known.

And soon his song of silver ceased—
My rapt soul felt relieved.
My joy was not to jaunt in glee—
Of all I was bereaved.

O rapture spun by artist hand—
So slight like flimsy lace!
He played the violin so well—
But oh! his grinning face.

—Leonard K. Schiff, in *New York Sun*.

A stupid blunder made this column say last week that Beethoven had fashioned a set of piano varia-

tions and fugue from the opening theme of his fifth symphony. The statement was one of those unaccountable slips of the mind or pen, for everyone who knows the literature of the piano is aware that the E flat variations were made by Beethoven out of the themes of the last movement of his third symphony more familiarly called the *Eroica*.

In his recent wise *New York Sun* editorial, William J. Henderson says some sapient things about newspaper publicity for musical artists. He points out that the hitherto unknown performer who sends a cable from Europe telling of some prodigious success there, is building up no practical future in America. Declares Mr. Henderson: "One cable about the success of Miss Jones in Breslau accomplishes nothing. There must be a continuous flow of cables. It took four years of persistent publicity to make a gold mine out of one young American soprano. This sort of thing requires time and money. . . . It should always be borne in mind that one cable does not make a singer. The publicity has to be long continued. . . . A little publicity is almost useless. But for some reason a cable dispatch is viewed by musical artists as all powerful; which it is not." There is the whole science and art of publicity, expressed in a nutshell by Mr. Henderson. Insufficient or intermittent publicity is effort wasted. Only repetition and continuity count in the endeavor to fasten a name in the public mind, and to spread the appreciation of merit. Of course there must be merit in order to convince the public and to hold public attention. Publicity should be entrusted only to experts who understand it, and who employ the proper mediums for its effective results. The best medium for such publicity is the *MUSICAL COURIER*, and not to say so frankly here and now would be false modesty on the part of this piece of editorial writing.

ON HEARING A SYMPHONY OF BEETHOVEN

Sweet sounds, oh, beautiful music, do not cease!
Reject me not into the world again.
With you alone is excellence and peace.
Mankind made plausible, his purpose plain.
Enchanted in your air benign and shrewd,
With limbs a-sprawl and empty faces pale,
The spiteful and the stingy and the rude
Sleep like the scullions in the fairy-tale.
This moment is the best the world can give:
The tranquil blossom on the tortured stem.
Reject me not, sweet sounds! oh, let me live,
Till Doom espy my towers and scatter them,
A city spellbound under the aging sun,
Music my rampart, and my only one.

—By Edna St. Vincent Millay. (From her new book of verse, *The Buck in the Snow*, published by Harper's.)

Jack Coles, long time commander of the Boston sector for the *MUSICAL COURIER*, has just returned from a trip as far East as Moscow, whence he travelled by air to Berlin. Coles says: "Like the London busman, who, when he has a holiday, goes bus riding, I have been hearing music all over the lot—c'est à dire, dance music, light music, and music. And to see Boris Godunoff as produced in Moscow was well worth the journey." Heavy pressure is being brought upon Coles by his confreres in this office to write his musical impressions of the trip (even though it was primarily a business jaunt) and if he consents this column has prior rights of publication from Back Bay to Nijni Novgorod.

Meanwhile, however, there are other exotic matters to record from a far-off *MUSICAL COURIER* representative, no less a person than the Hon. Victor Graham, Governor of American Samoa, who looks after the heavy interests of this paper at Pago Pago.

Several months ago Governor Graham penned for *Variations* his impressions of the music of Samoa, and gave an absorbing description of its instruments and tunes.

Under date of September 16 he writes again in part as follows: Thanks for publishing my article and the pictures. I have not been able, as you request, to find out anything more about the history of native music in Samoa. None of the tribal high-brows could give me any information. They simply know that they have always liked to sing and have always sung. A few months ago at one of the celebrations a native team about seventy-five men and boys sang some European music in a way that astonished me. It was splendid. Oratorios. The conductor is a native who is a clerk in one of the

offices. The next day I asked him who composed the works. He said that he did. I thought he did not and had him bring me the scores. I found that he had taken several oratorios and anthems and joined together in a very creditable manner excerpts from them. He had been taught by one of the Catholic brothers of the Mission. The singing would have been a credit to any European or American chorus. Using boys for sopranos did the trick. The native women simply cannot sing in the European sense. They yell in their chests and throats. . . ."

Governor Graham spent the month of August on vacation in Australia, and he writes thereof:

While my credentials as correspondent for the *MUSICAL COURIER* cover only the South Seas proper, I seek extension of my field to Australia for this occasion.

As you may have inferred from the prominence recently given in the daily press to the Dame Nelly Melba-Dame Clara Butt controversy over "Sing 'em muck," Australia is not a musical country. I was in Australia while this controversy was being given publicity. It caused considerable of a stir and came at a very awkward time for Dame Nelly, for just then a season of opera by the Williamson-Melba Opera Company was on. I was unable to determine whether or not Dame Nelly actually advised Dame Clara to "Sing 'em muck," but if she didn't she should have.

A good German orchestra fiddler from Dantzic who lives in Brisbane and ekes out his existence by working in a machine shop in the daytime and fiddling in a "moovy" orchestra at night, bemoaned his fate in his present surroundings to me as follows: "There is not a single symphony orchestra in all of big Australia. Melbourne once had one. It came to Brisbane during the first season of its existence and was fairly well patronized. When subscriptions for the second season were being solicited the public said, 'No, we heard it last year.'"

Mrs. Graham and I had time to attend only two performances of the Williamson-Melba Company. I am sorry, because the company was good and we have been away from good music for a long time. We selected Turandot and Rigoletto, because we had never heard the former nor Toti dal Monte, who was singing in the latter. I liked Turandot. Together with Sydney's most prominent critic, I discovered that this was something different from the Puccini that we had known. We also noted that the "pentatonic" effects were good. Lombardi was cast in the stellar role. She was tremendous. I don't know whether critics use that word. I am using it in its purist sense (see dictionary and elucidate if you deem it necessary or advisable). I don't believe any human being can enjoy the screaming that Turandot has to do in this show. I know that Lombardi had to do it, because it is in the role. Therefore I do not hold it against her, even if she did cause me so much discomfort.

I know she has a fine voice, and I heard her doing her exercises almost whenever we were indoors. Despite this one disagreeable feature I was enthusiastic about Turandot.

I was disappointed in Toti dal Monte. I thought she just missed being a great singer. Evidently, from what other



"I AM HER TEACHER."

critics have written about her, I am wrong. But I wouldn't put her in the same class with many Gildas that I have heard. She sang Caro Nome standing down at the footlights like a concert singer. Sydney liked her or the pretty Verdi melodies. Lomanto, the 25-year-old tenor whom Toti married a few days after this performance, was very good indeed. The local critics didn't write him up very well. Evidently he hadn't been sufficiently "touted."

But here is the joke of my being a critic. The Rigoletto, whose name I have unfortunately forgotten (such is fame), was as good as any I have ever heard, with the single exception of Joseph Schwarz, and the local critics thought very little of him. When at a later performance he was succeeded in the role by another artist, they pointed this out with considerable erudition and asperity. I can see now that if I am ever to become a good, reputable critic, I shall have to join the union. I seem to be altogether unorthodox.

Here is something that will interest you and the rest of the world. When we went to get tickets for Rigoletto, we had to take the last row in the top gallery. A post was between our seats and on it was a six by six by six inch projection which served as a reduced price seat. A fine looking youth in his early twenties occupied this triangular projection. While waiting for the show to begin we got into conversation. This lad seemed to know everything about music and musicians all over the world. I remarked that he must have travelled extensively. He said he had never been away from Australia.

Graham—How is it then that you have such a good knowledge of music and musicians?

The Youth—I subscribe for the MUSICAL COURIER.

Now what do you think of the educational value of your publication? The youth was duly impressed when I told him that I was a correspondent of the MUSICAL COURIER. His lady friend, too, registered awe. She had a standing place during the first act and occupied the triangular seat during the rest of the performance. These two had been to every performance of the company; they could afford only five-bob standing room places, but I am sure that no one in the house enjoyed the music as much as they did. I enjoyed Rigoletto much better on their account. It took me back to the days of my youth in the top gallery of the Metropolitan.

Sydney audiences are cold and applause is only perfunctory. My young friends of Rigoletto agreed with me about this. We Americans would be much the same way if we had not caught a little of musical understanding from other races who have come to make their homes with us. Perhaps if we Anglo-Saxons had not undergone the influence of all of the other races we should be as disastrously ultra-conservative as our forebears. I hope that the youth who takes the MUSICAL COURIER and others of his type will spread musical appreciation in Australia.

An invitation from the Sky View Lines, of Detroit, to fly over Niagara Falls in a Ford-Stout airplane, reaches this desk. First of all, there may be a concert to review here that day. Secondly, with this changeable weather, one is apt at that time to be in bed with a cold. Thirdly, if fog obscures the view, nothing could be seen of Niagara. Fourthly, I've seen Niagara both from the American and Canadian sides, and even from underneath. Fifthly, I remember from my early geography lessons that anyway Niagara is a joke when compared with the stupendous Falls at Victoria Nyanza, in Africa. Sixthly—but the other five reasons ought to be ample to justify a refusal of the unkind invitation.

Frederick L. Stokes, Evening World musical appraiser, says that if Charles Evans Hughes and Georges Barrere were running as Presidential candidates, it would be a whiskering campaign.

Geraldine Fitch, New York American feature writer, was telling of her earlier ambition to shine as a member of the Chicago Opera, whose chorus she augmented for a while. "They gave me a part finally in Rigoletto," said Miss Fitch the other evening, "but I felt unsuited to it. It was the role of the page." "You probably wished them to give you the front page," remarked Frederick W. Sperling, the lawyer who never hesitates to say what he thinks.

A local newspaper is holding a contest to determine "the meanest man in the world." I have the winner. A long time ago, before professional

critical activity provided me with concert tickets, I wished to attend a certain recital. Pocket money being low, I approached the manager in the lobby and asked for free admission. "Sorry, my boy," he answered briskly, "but I had to buy a ticket for myself in order to get in." I purchased standing room and upon entering the hall found that it was half empty and remained so during the recital.

Boyish vindictiveness being what it is, I hated that manager for years and dreamed of revenge. Opportunity presented itself when I had grown to manhood and a musical comedy was being presented in Rochester of which the libretto was from my pen.

One evening the detested manager approached me in front of the theater, exuded cordiality and compliments and asked for the privilege of a ticket. I had his own reply of the long ago on the tip of my tongue, but sudden generosity overcame me and I went to the box office and procured a good seat for him.

He entered but reappeared a few minutes later and started for the street. "What's the matter?" was my natural question. "Oh, I don't like musical comedy," he answered; "I'm presenting an artist in this theatre tomorrow and I merely wished to see what the house is like."

When Bernard Wagenaar's first symphony was produced recently in New York, it brought out some characteristic comment from several critical sources. For instance, Henderson, of the Sun, said that the shadow of Stravinsky was cast over the Wagenaar score occasionally. Oscar Thompson, Post reviewer, declared that the work was not utterly without trace of Scriabin. Gilman, Tribune expert, also heard the influences of Scriabin, but too those of Debussy and Strauss. Liebling, American appraiser, likewise detected Debussy and Strauss, but also Wagner. Isaacson, Telegraph sharp, noted Puccini, as well as Irish and Oriental touches. Weil, Evening Journal wise man, thought of the symphony that "everybody has heard nearly all of its material in one shape or another many, many times before—but with other names subscribed to it." However, Sanborn, Cerberus of the Telegram, was the most thorough of the reminiscence hawkshaws, as follows: "The symphony reminds one of an old-fashioned crazy quilt. Beginning with a patch of Debussy (The Afternoon of a Faun), it grows through the piecing together of odds and ends of silk, satin, velvet from a variety of music-makers—Debussy again (Clouds and Festivals), Richard Strauss (almost a panorama), Puccini, Tchaikowsky, Massenet, Scriabin, Rimsky-Korsakoff (the Scheherazade violin), and so on, though Wagner seems to be sedulously avoided, and one listener could detect little or nothing from Stravinsky."

If Mr. Wagenaar will send to this department a photograph of his facial expression when he read all the foregoing, facsimiled publication is promised him herewith entirely free of charge, together with anything he might like to say in defense—or defiance.

Oxford University has committed a degree of Doctor of Music upon Maurice Ravel.

K. B. takes the trouble to forward this: "I see that Krenek's Jonny Spielt Auf is to be produced in Helsingfors. Will the critics there Finnish it?"

In his new book, Music: A Science and an Art, John Redfield, formerly of Columbia University, says that "of all pieces of machinery the musical instrument is constructed with least skill and

sincerity, and is the least efficient in doing the work for which it is intended." That is a real discovery. Instruments should be perfected immediately in order to bring about some really fine musical performances.

A lady summoned another lady, her neighbor, before a police magistrate for "too much midnight singing inspired by whiskey." Scotch songs, evidently.

Radio announcing is a unique art. The New Yorker tells that when Godowsky's Alt Wien was broadcasted recently the announcer translated its title through the microphone as "Old Wine."

England's post office is to make an attempt to reach Mars through radio communication. Probably the first question asked by Mars may be: "Are you still keeping up those old fashioned ballad concerts?"

Scientists assert that the earth now revolves faster than formerly. That may explain the mad haste of the modernistic composers to get ahead of their own time.

Fashion note:—Fall styles and colorings in music do not show any radical departures from last season.

And apropos, what has become of the old fashioned velvet jacket which musicians used to wear in their studios? LEONARD LIEBLING.

GIVING ARTISTS A CHANCE

The announcement that the National Music League and the National Broadcasting Company have come to an understanding through their directors, Harold Vincent Milligan, for the National Music League, and George Engles for the National Broadcasting Concert Bureau, is news of the best, and an important step in the right direction.

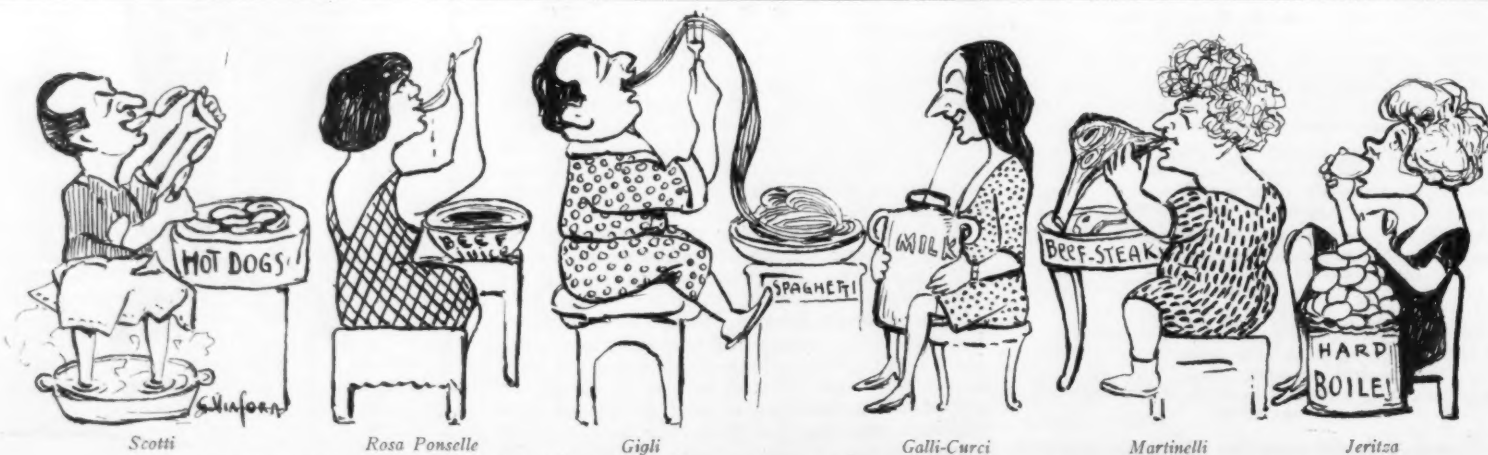
As is well known, the National Music League has done an excellent work in conducting a concert managerial bureau along philanthropic lines, which has given a large number of young artists opportunities for paid public appearances. The system has been to examine all of the young artists who cared to apply to the League, and to endeavor to get concert dates for all of those who seemed worthy.

A further extremely useful item in the League's undertaking consists of criticism by the contest judges, who inform all of the artists who appear for trial what they think of the possibilities for them of a successful musical career, with suggestions as to how their art should best be developed.

The association of the National Music League with the National Broadcasting Company will result undoubtedly in a much larger number of artists having public appearances through the efforts of the League. It appears that the artists are to have a sort of try-out in the concert hall of the National Broadcasting Company, where there will not only be a visible audience, but an invisible radio audience of untold size as well.

ALL READY

Hello, Grand Opera! You will have a warm welcome from New York when you sound your strains again at the Metropolitan next Monday evening. L'Amore dei Tre Re is the opening work and a worthier piece of lyricism and rich orchestration it would be difficult to find. This opera by Montemezzi is the first modern work since Puccini came into vogue, to hold the Metropolitan boards with comparative permanency and undeniable artistic success.



CARTOONIST VIAFORA'S NOTION OF HOW SINGERS PREPARE FOR THE METROPOLITAN OPERA SEASON

JUST WHAT WAS TO BE EXPECTED

An Official Communication From the American Academy of Teachers of Singing

[What follows refers to an irregularity, no doubt an exceptional irregularity, in the Atwater-Kent Radio Voice Competition. But, exceptional as this irregularity may seem, what is to be expected from such competitions? This is not the first complaint that has come to our attention. In the first place, the whole thing is nothing more or less than a big advertising scheme. In the second place, those who are judges are human, and human nature is not always as perfect as it might be. Why should not the judges get something out of it? they ask themselves, and some of them probably say: "Well, why shouldn't we?"—and, well, do they? We wonder. The Editor.]

The following letter was read at the first meeting this season of the American Academy of Teachers of Singing, held on October 10, and it was decided to give this matter the publicity which it seems justifiable to demand. The letter speaks for itself:

541 Colonial Ave.,
Westfield, N. J.
October 8, 1928
The American Academy of Teachers of Singing,
New York City.
Gentlemen:

At the request of one of your members, I am sending you a statement of what transpired at the Union County Atwater Kent Radio Auditorium, held at Elizabeth, N. J., October 5, 1928, in which I was a contestant.

The Judges consisted of a Newark organist, Mr. Thomas Wilson, Chairman; a Mr. Wile, Miss Harriet Ware, and two others. In awarding the prize the Chairman of the Committee mentioned that it was very difficult to decide between the two baritones, meaning my-

self and the winner, as we were the only two of that voice.

After the award had been made, one of the judges informed both my father and me that the Chairman of the Committee said I was in a "vocal rut." I was puzzled to know what they meant by "vocal rut," as they had never heard me before. Upon being asked how long I had studied with my teacher, I was advised to make a change, and was handed a slip of paper on which was written the name of a woman teacher located in Carnegie Hall, New York City.

I was indignant at this criticism and suggestion of change in teachers, which seemed to me outside the province of the judges under the conditions governing the contest, particularly in view of the fact that both my father and I are quite satisfied with my present instructor.

Respectfully yours,

(Signed) KEMPTON SEARLE.

The American Academy of Teachers of Singing, in bringing this matter to the attention of promoters of radio auditions and all similar prize contests, feels that it is fulfilling a positive obligation in the interests of the ethics of the profession of teachers of singing everywhere, as well as in the highest interests of all parties concerned.

The American Academy of Teachers of Singing therefore suggests that at all these contests a ruling be enforced that the judges must not be permitted to hold any conversation with the contestants. If this course is not followed it can only result in teachers discouraging their pupils from taking part in such auditions, thus frustrating the object of the promoters, which is to discover and encourage young talent.

at the feet of this Plutarch, that some of his facts are more accurate than these.

Facts or Opinions?

We may be ignorant of such things, but it seems to us that for the writing of a musician's biography some knowledge of music is indispensable. The man's life may be interesting enough in itself, but it is interesting to us chiefly because of what he created. And what we should like to know is why and how he did it. Of course we shall never know (not even by the "psychological" method), but every biography of a creative artist must, it seems to us, be an effort in that direction. After all, the music's the thing, not the man's love affairs and his daily habits, which rarely have anything to do with his art. Yet it has become the fashion more and more for people to write "lives" of musicians which make no comment on their works, and give us no clue to those thoughts and intellectual relationships—so far as they are traceable—which help to reveal the genesis of a style and the development of a particular form of utterance. The books on Chopin and Liszt, by Guy de Pourtalès, are examples of this tendency in France, those of Newman Flower—on Handel, Sullivan and Schubert—in England. Ernest Newman, himself the author of a serious critical biography of Hugo Wolf, tells us that this kind of biography is a good thing, because "musical criticism soon becomes old-fashioned, while biography solidly founded on facts remains of permanent value." To this one might reply that facts, unfortunately, have a way of becoming out of date, as well as opinions, and after all, is it not the mutability of opinions—of taste, in other words—which lends them their charm?

Or Just Letters

No, rather than a biography without aesthetic observation give us no biography at all, but only what the man wrote, in music and in words. "A thimbleful of that," says A. H. Fox-Strangways in a review of Mozart Letters, "is worth a bucketful of what

people said about him, or said he said—for after all he may not have said it. . . . I have never quite been able to see what we want biographies of musicians for at all. First-rate power seems to be found in a wise father (Bach) and unwise uncle (Beethoven), a fond husband (Mozart), or a morose old bachelor (Brahms). Virtues and vices, interesting enough in themselves, tell us nothing of the music. . . . Music is music; that seems to be the end and all of it." C. S.

AN OFFICIAL PROTEST

New York State Attorney General Albert Ottinger has made an official protest to the Federal Radio Commission against the contemplated curtailment of the broadcasting time allotted to WGY, the station of the General Electric Company, Schenectady.

Such a protest makes history and puts broadcasting, and the rights of people to enjoy it, on a new basis.

The people, to be sure, have few enough rights. They are jumped on right and left, can only protest at the polls, and elections are so involved that nobody knows what the vote means.

What have the people ever had to say about radio conditions? Nothing whatever. And is Ottinger right in upholding WGY? A lot of people who habitually tune in on WGY will think so. Another lot of people who cannot tune out WGY will vigorously object. Still another lot of people whose favorite wave length heterodynes with WGY will also object.

Still, it is a step in the right direction. If Ottinger would also make it possible for people to park their cars outside of concert halls, to buy tickets to musical shows without paying agents commissions, and to have at all times at least one radio station on the air with decent music, the dear public would no doubt feel grateful to him.

Anyhow, here is a high state official trying to give the people music. Hooray for Ottinger!

WHAT HAS RADIO DONE?

A correspondent writes in to ask whether classical music is more popular today than it was years ago before the vogue of radio? Advertisers who pay for radio time, and pay enormous prices for it, do not seem to think so. They almost invariably put on popular programs, with the obvious belief that such programs will more surely and invariably attract larger audiences than programs of classical music. A few of the radio advertisers have from time to time employed famous concert artists, but it is doubtful if there is any thought in the mind of these advertisers that these artists will use classical music. They use the great concert artists merely for their name value and undoubtedly attract enormous audiences by so doing.

Is classical music more popular today than it was before the day of radio? The more one ponders upon that question, the more utterly impossible it seems to reply to it. It seems much more likely that the increasing popularity of classical music throughout the entire United States is due to the devoted activity of concert artists of the better sort, of sponsors and conductors of symphony orchestras, of chamber music organizations and of teachers. The broadcasting of symphony concerts may have had some slight effect, but, as already said, the advertisers who are materially interested do not seem to think so.

ANOTHER AMERICAN TRAGEDY

Another American tragedy is the failure of The King's Henchman to go on tour again this year. The work has marked merits but is not a theatrical attraction to be sung every night for a mixed public.

WHAT IS THE NATIONAL BOARD OF MUSIC?

The Lure of Great Names May Be a Dangerous Thing.

Circulars are being mailed out by an individual, or group of individuals, using the name of The National Board of Music, asking people to become members of it. On the back of these circulars are the names of well known musicians listed as members of the "Advisory Board."

It seems to the MUSICAL COURIER that it would be in order for the distinguished men and women thus listed to inform American musicians of the object of the National Board of Music, the reason for its existence, and by whom it was organized.

The following letter is from one of these distinguished musicians who acknowledges that he knows nothing about it:

New York City
October 17, 1928

To The Musical Courier:

In answer to your inquiry regarding the National Board of Music, I want to say that I have not the slightest idea of what it is all about. I was requested through their circular letter to become an advisory member, and as they had the name of Josef Hofmann on their prospectus, I accepted. So far, I have not been asked for any advice, and was not advised myself as to what it is all about.

(Signed) Alexander Lambert.

Are the members of the Advisory Board quite certain that no one is preparing to profit by the use of their names? Have they investigated?

The MUSICAL COURIER makes no insinuation. It only asks: What is it all about?

Tuning in With Europe

This Modern Biography

Next to fiction, biography has in recent years become the most popular form of literature. This is generally regarded as a good sign—as showing that the masses are coming to appreciate the higher things. But—there is biography and biography. Recently written biography prefers to draw its inspiration from psycho-analysis rather than tradition, which may be all to the good; some of it is none the less serious, but some of it is rather like a sort of literary jazz. Why is it that Emil Ludwig and his ilk sell by the hundreds of thousands, while the Boswells of the past—the Carlyles and Renans and Thayers—are mouldering on the book-sellers' shelves?

When Mr. Ludwig was advertised as the "German Carlyle" we were impressed; when he became the "German Plutarch" we became suspicious. Bismarck, Napoleon—even Christ—we were willing to accept; perhaps Mr. Ludwig's "psychological" analysis of these great characters was authentic. But how about the musicians? Beethoven and Weber have not escaped his busy pen; though they were not honored by a whole book each, they figure largely in the collection called *Genius and Character*. Let us have a look at Weber.

Noble Man, Noble Music

Carl Maria von Weber—musician and aristocrat, the "von" proves it (to Ludwig)—a real "subject" for a pen portrait. We have our theme: the sensitive, gentle, knightly product of a noble strain, a genius, romantic, a noble adventurer like his father before him. His music, says Ludwig, is like that too. A certain place in the Oberon overture is "like the romantic cavalry attack of his fathers, the Knights (Freiherren) von Weber," and so forth. . . . Very pretty, except for the fact (which a "psychological" biographer couldn't be expected to know) that Weber's forebears were no knights at all, that Weber's father had invented the title, mountebank that he was, just as he falsified Carl Maria's age and later misappropriated the Duke of Württemberg's money. And that the ancestors of our "knightly romantic" were peasants, millers and other plebeian things. All of which is beautifully proved and set forth by Friedrich Heffele in *Die Vorfahren Karl Maria von Webers*, published in Karlsruhe in 1926. If this be psychology, make the most of it!

Who Wrote the First Viennese Waltz?

Mr. Ludwig also credits the Invitation to the Dance with being the "first Viennese waltz." "Hundreds shall follow this model," he exclaims. Hundreds not only followed it but preceded it, Mr. Ludwig. One Franz Schubert and one Joseph Lanner wrote them by the dozen years before, right in Vienna (where Weber was a stranger). One hopes, for the sake of the hundreds of thousands who sit



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

About Geraldine Farrar.

V. W.—It was November 26, 1906 that Geraldine Farrar appeared under Maurice Grau at the Metropolitan Opera House in the role of Juliette in Romeo and Juliette.

2. As Plancon retired from the Metropolitan Opera in 1906, it is doubtful if she ever did sing with him.

3. Les Huguenots is not given in her repertory in Baker's Dictionary. She did sing one act from Faust at a special matinee performance the last year she was with the Metropolitan and may have sung a selection from Les Huguenots as the program was made up of acts from different operas.

Great Musicians.

T. H.—The occasion to which you refer occurred in Boston many years ago. It was when de Pachmann gave a concert in Jordan Hall, which was, as you say, packed to the doors. One number on his program was played with such delicacy and beauty of interpretation that the audience sat absolutely entranced, and when the music ended it was almost a moment before there was a sound in the hall. Then came the applause, given with such heartiness and appreciation that after bowing several times de Pachmann returned to the piano to play an encore. Many in the audience expected he would play a different composition, and when he commenced the repetition of the one just played they were fearful that it would not be possible for him to repeat the beautiful interpretation. The second hearing, however, was, if anything, more exquisite and beautiful than the first. But de Pachmann realized it was a time for silence on his part. He did not speak, but, looking very happy, left the stage.

At Queen's Hall in London, a similar event took place. Nikisch was conducting the Tchaikovsky's 1812 Overture. It was the great event of the afternoon. As it ended the audience remained silent, overwhelmed with the magnificent performance. Nikisch himself stood perfectly still for a long moment before he dropped his baton, and with a shrug, as if awakening from a trance, turned to the audience, which burst into vociferous applause. All critics and musicians agreed that such a reading of that Tchaikovsky composition had never been heard before in London, and probably would never be surpassed.

Halls.

D. F.—It seems as if you were making a mistake about the halls in the city that are available for the purpose of musical affairs. In comparison with other large cities, New York appears to be well supplied, for neither London or Paris can boast of so many as we have. And most of our halls are excellent acoustically. If you consulted the critics you might hear the opinion expressed that there are too many. In one respect we are better off than people abroad, for our halls are heated, overheated sometimes, and it is not necessary to carry steamer rugs to a concert and wrap up in them to be able to endure the frigidity of the place.

New York Concert Announcements

Thursday, October 25

AFTERNOON
Philharmonic-Symphony Society,
Carnegie Hall.

EVENING
Beethoven Symphony Orchestra,
Carnegie Hall.
Rosalie Saffeld, piano, Steinway
Hall.
Karl Krauter, violin, Town
Hall.

Friday, October 26

AFTERNOON
Beethoven Symphony Orchestra,
Carnegie Hall.
Guy Maier, piano, Steinway
Hall.

EVENING
Harold Luckstone, song, Town
Hall.

Saturday, October 27

AFTERNOON
Roth Quartet, Town Hall.
Philharmonic-Symphony Society,
Carnegie Hall.

EVENING
Sylvan Kirsner, violin, Town
Hall.
Nestor Lusak, violin, Carnegie
Hall.

Sunday, October 28

AFTERNOON
Society of Friends of Music,
Town Hall.
Philharmonic-Symphony Society,
Carnegie Hall.

EVENING
Ruth Rederfer, piano, Guild The-
ater.
Grace Cornell, dance, Booth The-
ater.
Elsa Lehman, song, Bijou The-
ater.
Radiana Pazmor, song, John Gol-
den Theater.
Ameita Galli-Curci, song, Carne-
gie Hall.
Doris Humphrey and Charles
Weidman, dance, Civic Repertory
Theater.

Monday, October 29

EVENING
Rudolph Ganz, piano, Carnegie
Hall.
Louis Kaufman, violin, Town
Hall.

Tuesday, October 30

EVENING
Jeannette Vreeland, song, and
Gerald Warburg, cello, The
Barbizon.
Max Kotlarsky, piano, Town
Hall.

Wednesday, October 31

EVENING
George Copeland, piano, Carne-
gie Hall.
Malkin Trio, Town Hall.

Thursday, November 1

EVENING
Philharmonic-Symphony Society,
Carnegie Hall.
Gil Valeriano, song, Town Hall.

Friday, November 2

AFTERNOON
Philharmonic-Symphony Society,
Carnegie Hall.

EVENING
Vladimir Horowitz, piano, Car-
negie Hall.
Socrate Barozzi, violin, Town
Hall.

Saturday, November 3

MORNING
Philharmonic-Symphony Society,
Children's Concerts, Carnegie
Hall.

AFTERNOON
Constance McGlinchey, Town
Hall.

EVENING
American Symphony Ensemble,
Carnegie Hall.
Tollefsen Trio, Town Hall.

Sunday, November 4

AFTERNOON
Society of Friends of Music,
Town Hall.
Philharmonic-Symphony Society,
Metropolitan Opera House.

EVENING
Beniamino Gigli, song, Century
Theater.
Reinold Werrenrath, song, Car-
negie Hall.

EVENING
Samuel Gardner, violin, Carnegie
Hall.
Grace Cornell, dance, Booth The-
ater.

Musical Art Quartet, John Gol-
den Theater.
Ethel Bartlett and Rae Robert,
sen., two-piano recital, Guild
Theater.

Onofrio Perilli, piano, Engineer-
ing Auditorium.
Rachel Morton, song, Gallo The-
ater.

Monday, November 5

EVENING
Barbara Lull, violin, Town Hall.

Tuesday, November 6

EVENING
Philadelphia Orchestra, Carnegie
Hall.

Wednesday, November 7

EVENING
Cati Andreades, song, Town
Hall.

Ernest Hutcheson, piano, Carne-
gie Hall.
Ralph Leopold, piano, Town
Hall.

New York Concerts

(Continued from page 19)

character gave the singer ample opportunity to display her coloratura art. At the conclusion of the aria floral tributes in large profusion were handed over the footlights. After arranging them most artistically on the piano Miss Hempel sang Easter Hymn very effectively as an encore, following this with Mozart's Lullaby.

After two flute solos, Andantino by Fauré, and Allegretto by Hue, played by Mr. Lora with fine tone and true intonation Miss Hempel gave her final group, which program began with Open the Door Softly by Hughes, a delightful song in modern vein. It was delightfully done. Der Zeisig, the second number of this group, had a flute obligato and proved to be a very effective number for a coloratura soprano. The third number, Night Wind by Farley, had to be repeated, and in place of the last number on the program the soprano sang Strauss' Blue Danube in her own inimitable way, after which came more encores, among which In Dixie Land especially delighted the audience. The accompaniments were played very effectively by Kurt Ruhrseitz, a fine pianist.

Park Central Concert

The Park Central musicales opened on Sunday afternoon in the beautiful Colonial Room of Hotel Park Central, with Cecil Arden, contralto, and Olga Sapio, pianist, as assisting artist. Miss Arden was beautiful to look at and good to listen to both in her classic groups of songs and in the Carmen Fantasy arranged for her by Buzzi Peccia. This arrangement presents Carmen in a reverie in which her past loves come to her mind and she sings the music of Don Jose and Escamillo, as well as her own airs. Miss Arden, dressed in the Carmen costume of the last act, acted and sang this dream-Carmen exquisitely. Of her songs, her old English and the modern Spanish numbers were delightful, and Der Doppelgänger and Wohin were enthusiastically received. Nils Nelson furnished fine accompaniments for Miss Arden.

Olga Sapio was the young artist assisting on this program and her playing gave much pleasure. She displayed a surety of technique and beauty of phrasing and rhythm which deserve praise. Her interpretations were characterized with considerable finesse.

These Park Central concerts are under the management of Rose Hazard. The second of the series will take place on November 18 with Anton Rovinsky, pianist, and Helen Taylor, soprano, as assisting artist.

Ralph Leopold's Activities

Ralph Leopold will give his New York Town Hall recital on November 6. Immediately following will be an appearance in Bowling Green, Ohio, on November 8, with the Hartmann Quartet. He will play in the Franck quintet and a group of solos. Then comes a recital in Detroit on November 9.

Mr. Leopold has just finished making some recordings for the Duo-Art reproducing piano with Percy Grainger, among which are the Romeo and Juliet Phantasy, originally written for orchestra by Tchaikovsky, and Strauss' Till Eulenspiegel. At present the Aeolian Company is releasing a series of four records of his own transcriptions from Wagner's Tannhäuser and four from Lohengrin.

Recital at Granberry Piano School

Despite the downpour of rain on the evening of October 18, the recital given in Aeolian Hall by pupils of the Granberry Piano School was well attended. An interesting and well selected program was presented, including works by Beethoven, Mozart, Chopin, Liszt, Bach, Saint-Saëns, Grieg, and other composers of like fame, which were played with technical skill and, in some cases, gave evidence of unusual interpretative ability. All the students played with a sureness and delicacy of touch which appears to be a characteristic of pupils of this school and bespoke a thorough grounding in the technique and basic principles of piano playing. Especially well executed was the number by Bobby Judd and Harlan Judd, members of the first year class. These youngsters transposed their selections into several different keys, as requested by the audience. Training in this work is given to all students of the Granberry School.

Frederic Tillotson's Season Opens

Frederic Tillotson's teaching activities have begun auspiciously with an almost completely filled schedule. One of his pupils, Alice Pearlman, is entered in the competition for \$1,000 at the coming meeting of the American Matthey Association which will be held at Wellesley College. This season promises to be even more successful for Mr. Tillotson than last year, in which two artist pupils were sent abroad to London to study with Tobias Matthay, and one pupil, Doris Esty, having had the privilege of appearing twice with the Boston Symphony "Pops," playing Gershwin's Rhapsody in Blue, and achieving a signal success.

Two Liebling Singers Have Roles in Same Show

Bartlett Simmons, tenor, for five years a pupil of Estelle Liebling, has been engaged to sing the leading part in Music in May, the new Schubert operetta, which opens in New York within a few weeks.

In the same operetta, the leading soprano role is being sung by Marion Marchante, who also is under Miss Liebling's musical guidance.

Mero New York Recital, November 13

Yolanda Mero will give a New York recital at Town Hall on November 13, after which she will start her American tour. Next summer she will play orchestra engagements in Amsterdam under Mengelberg; in Dresden under Fritz Busch; in Budapest as well as in Fünfkirchen and Debrecin in Hungary; and in Baden-Baden. She will give recitals in Paris, Berlin, Cologne, Hamburg and Düsseldorf.

Malkin Trio Recital, October 31

The Malkin Trio recital, at Town Hall, New York, is set for October 31, when the program will include the Brahms

C minor trio; Rhapsodie by Juon, and (by request) repetition of the Bloch Quintet.

Sokoloff Acclaimed at Cleveland Concerts

Conductor of Orchestra Presents Varied and Interesting Fare—Other Musical Happenings

CLEVELAND, OHIO.—The second pair of concerts given this season by the Cleveland Orchestra, conducted by Nikolai Sokoloff, offered an interesting and varied program, the chief d'oeuvre of which was Florent Schmitt's Tragedy of Salome, never before played in Cleveland. Audiences responded to it cordially, and to the way Mr. Sokoloff brought out every ounce of value in the score. It was colorful, rich, and each of its movements was brilliant and glamorous. The four parts are titled: Prelude, Dance of Pearls; The Enchantment of the Sea; Dance of the Lightnings, and Dance of Fear. Respighi's Concerto Gregoriano, for violin and orchestra, made a good impression, and Josef Fuchs, concertmaster of the orchestra, again triumphed with his crystal-clear, finished playing. The other numbers on the program were the Prelude to the Mastersingers and Dvorak's Slavonic Dances Nos. 2 and 3.

CHILDREN'S CONCERT

Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, conducted the first children's concert of the season at a matinee at Masonic Hall, which was attended by 2,000 high-school girls of the city. The program consisted of Massenet's Phedre, the entr'acte from Rosemunde by Schubert, Nocturne from Midsummer Night's Dream by Mendelssohn, Prelude to Lohengrin, and the Wedding Music from the same opera, and Schelling's Victory Ball.

JOSEPH LAUTNER

One of the recitals honoring the Schubert centenary was given at the Museum of Art by Joseph Lautner, tenor of the faculty of the Ithaca Institution of Public School Music. His program included Das Wandern, Der Neugierige, Am Feierabend, Die Schöne Müllerin, Das Wirthshaus, Die Post, Frühlingstraume, Erstarrung, Liebesbetschaft, Aufenthalt, Frühlingsehnst, Der Doppelgänger, Tod und das Mädchen, Auf dem Wasser zu singen, Du bist die Ruh and Rastlose Liebe.

MARCEL SALZINGER

A somewhat similar program was done the same week at a morning recital in the Cleveland Institute of Music by Marcel Salzinger, baritone of the faculty, whose selections were Gude Nacht, Frühlingstraume, Tod und das Mädchen, Der Lindenbaum, Die Post, Du bist die Ruh, Der Wegweiser, Wohin, Die Kraehe, Ungeduld, Der Doppelgänger, Auf dem Wasser zu singen, Der Atlas, Frühlingsglaube and Aufenthalt.

Handel Wadsworth announces the opening of his new studios.

Arthur Shepherd, composer and pianist, who for several seasons was assistant conductor of the Cleveland Orchestra, and later resigned this post and conducted only the children's concerts, has just been made music critic of the Cleveland Press, taking the place of Wilson G. Smith, who has retired.

E. C.

Obituary

LINA SCHMALHAUSEN

Dr. Morris Bagby sends word to the MUSICAL COURIER of the death in Germany of Lina Schmalhausen, a pupil of Liszt, contemporaneous with Bagby. For twenty-five years she had a very successful school of music in Strasbourg, and became a personage of dignity in the European musical world. At her funeral on September 7 tributes were paid her by such leading lights as Daniela von Bülow and others. She was a pianist of outstanding merit, utterly devoted to "Der Meister" (Liszt), who dedicated several compositions to her, and found much comfort in her devotion.

ISABELLE GRANT

Mrs. Isabelle Grant, well-known some years ago as Belle Applegate, operatic diva, died at the Psychopathic Hospital, Chicago, on October 19, as a result of poison self-administered. At the height of her career the singer enjoyed notable successes in Germany, singing leading roles at Weimar, Dresden and Cologne. Later she toured Europe, meeting with great favor everywhere. Failing health, which made it very difficult for her to obtain engagements, is given as the cause of her suicide.

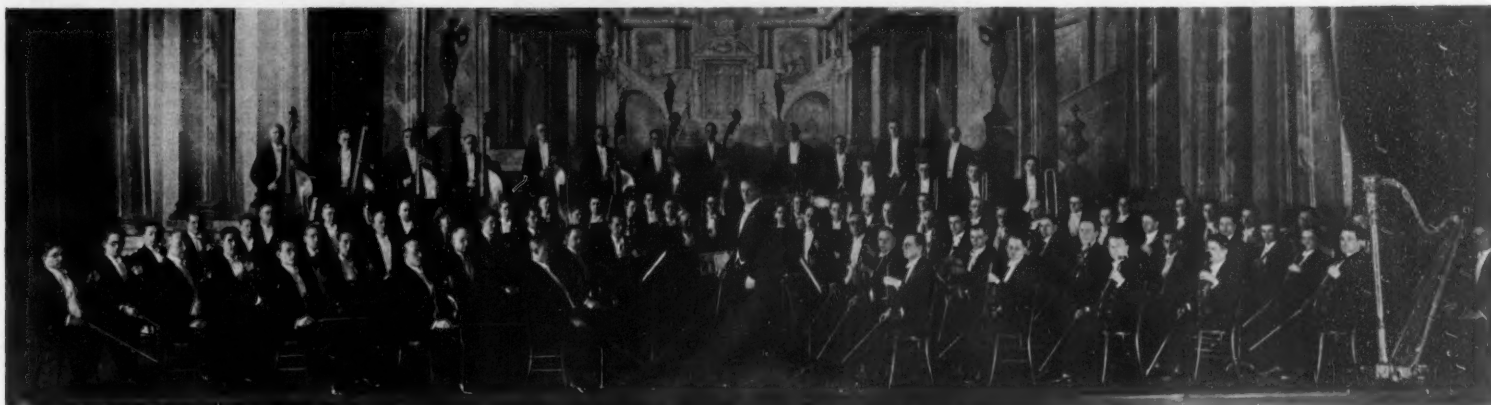
Mrs. Grant was born in Louisville, Kentucky, the daughter of Mrs. J. C. Applegate, who still resides there.

HARRIET AVERY STRAKOSCH

Mrs. Harriet Avery Strakosch, an opera singer of the last generation, died at her home in Katonah, N. Y., on October 21. Mrs. Strakosch, who was a member of the Boston Ideals, was a cousin of the late Clara Louise Kellogg, and wife of Edgar H. Strakosch, assistant manager of the Metropolitan Opera House during the Maurice Grau regime. The deceased is survived by her husband, and two sons, Avery Strakosch, a writer, and Samuel A. Lewis, a son by her first marriage.

LEMUEL ALLEN TORRENS

Lemuel Allen Torrens died suddenly on October 13. The funeral service was held at his late residence in New York, where hymns were sung by The American Singers, of whom two were his vocal pupils. A native of Bangor, Me., he studied at Tufts College, later originating the Maine Festivals. Conductor of various choral societies, he later established himself in Chicago, conducting choral festivals in connection with the Theodore Thomas Orchestra. He was a valued member of the Bohemian Club of New York; the Illinois and National Association of Singing Teachers; honorary member of the National Federation of Music Clubs, and of the Phi Mu Sinfonia. His recent activities as teacher covered the following important posts: Masters School, Dobbs Ferry, Riverdale School and Dalton High School.



THE PITTSBURGH SYMPHONY ORCHESTRA,

which will open its second season of concerts in Pittsburgh on October 28, with Eugene Goossens wielding the baton and Cyrena Van Gordon appearing as soloist. On December 2 Elias Breeskin, the assistant conductor and concertmaster, will be at the conductor's desk and Efrem Zimbalist will be the soloist. For the concert on February 3 Mr. Goossens will again conduct and the soloist will be Charlotte Ryan, of the Metropolitan Opera Company. Emil Oberholfer will conduct the orchestra on April 7, at which time Alexander Brailowsky is booked as soloist. All of the concerts will be given in the Syria Mosque. (Photo by Trinity Court Studio)

Bliss Work Has American Premiere in Philadelphia

Schelling's Concerto for Violin and Orchestra
Given Fine Rendition with Composer
Present—Philadelphia Grand Opera
Company Opens Season with
Brilliant Performance of
La Gioconda

PHILADELPHIA, PA.—The program presented by the Philadelphia Orchestra, with Leopold Stokowski conducting, October 19 and 20, was triply noteworthy. The first number, Introduction and Allergy, by Arthur Bliss, was played for the first time in America at these concerts. The Concerto for Violin and Orchestra by Ernest Schelling (who was present) received a remarkably fine interpretation with the concertmaster of the orchestra, Mischa Mischakoff, as soloist. The mighty Tchaikowsky Fifth Symphony received a reading and performance difficult to excel.

The Bliss number is, of course, "modern" as to harmonies, but is based on one of the oldest forms, the Passacaglia. The theme is taken from the last four tones of the harmonic minor scale, thereby giving a peculiar tonal effect. It is introduced by double-basses, base clarinet, bassoon and contrabassoon, working up to a big climax of full orchestra. The main theme is repeated many times in varying choirs and voices. The composer is undoubtedly clever in his development and orchestration of the idea. However, it is one of the compositions which it is difficult to fully appreciate in a single hearing.

The Schelling Concerto was written for Fritz Kreisler and performed by him for the first time in 1916. It is in one movement, although definitely in four sections, which are joined by cadenzas for the solo instrument. The second part, Lento con moto, is the most beautiful, and was exquisitely played by Mr. Mischakoff. The succeeding Rondo Vivo, seems to be a combination of a Scottish jig and a Spanish Dance. It is characteristic of Mr. Schelling's compositions in its almost barbaric rhythmic effects. Mr. Mischakoff revealed a tone of depth and beauty in the Lento, matched only by his delightful facility in the later parts. The audience thoroughly appreciated his fine work and manifested it enthusiastically.

Interesting as these two numbers were, the audience had the sensation of waiting for the mighty climax, more than fulfilled in the Tchaikowsky Fifth Symphony, which followed the intermission and closed the program. Dr. Stokowski's interpretation was superb, while each member of the orchestra seemed inspired. Some remarkably fine playing was done by Mr. Bonade and Mr. Caillet, clarinetists—also Messrs. Kincaid (flute), Tabuteau (oboe), and Guetter (bassoon), all of whom had difficult passages for their respective instruments. The audience, so tense throughout, burst forth in warm applause at the close, recalling the conductor many times, while he brought the orchestra men to their feet again and again.

The Philadelphia Grand Opera Company opened its season on October 15, with a fine performance of La Gioconda. Kathryn Ross, in the title role, did some wonderfully fine singing and acting, particularly in the last act. Miss Ross made her operatic debut with this company last season in the role of Aida, at which time she achieved a high degree of success by the beauty of her voice and adequate dramatic talents. She made a charming Gioconda.

ETHEL GROW

Contralto

1781 Riverside Drive, New York

Telephone: Lorraine 6958

Berta Levina as the blind Cieca, was in excellent voice, singing not only the beautiful aria of the first act in a highly artistic manner, but all other parts of her role equally well. Mignon Sutorius, as Laura, attained quite a pinnacle of success, singing with perfect assurance, and glorious vocal ability, while her dramatic delineation of the part left nothing to be desired. Chief Caupolican, as the sinister Barnaba, sang and acted with his usual degree of artistic excellence. Fernando Bertini made his first appearance in this city, in the role of Enzo. His voice is of a beautiful smooth quality, although somewhat limited in range. Ivan Steschenko, the well-known basso of this company, added to his many previous laurels, by his superb characterization of the role of Alvise. In the first scene of the third act his singing was one of the high spots of the evening. As always, his dramatic ability shone forth supremely throughout.

The lesser parts were well taken by Robert McDougal, Jr. (Zuane), Alessandro Angelucci (Iseppo), John Pasquale (A Monk), Clarence Grimsley (A Pilot). The chorus, while not always with the conductor, sang with spirit. The costumes (all new for this season) were especially colorful and artistic. The ballet, under the direction of Caroline Littlefield, with Catherine Littlefield as premiere danseuse, did some wonderfully beautiful dancing in the Dance of the Hours. The applause was so insistent, it bid fair to stop the performance.

Artur Rodzinski conducted with skill and understanding, while the stage director, Alex D. Puglia, also deserves praise for the efficiency of his work. The audience was large and enthusiastic. M. M. C.

Webber-Douglas School in London

LONDON—In two quaint adjacent old houses in a quiet neighborhood of Kensington in London, the great name of Jean de Reszke is perpetuated in a school which keeps alive the principles of his teaching.

The Webber-Douglas School was formed in the year following the master's death by two of his closest associates and friends. The elder of the two partners, Amherst Webber, when he was solo repetiteur with the Damosch Opera Company in America in 1894, was introduced to Jean de Reszke by Nordica, and from that time until his death in 1925 was the famous singer's personal accompanist and coach, well known to the hundreds of pupils who passed through his schools in Paris and Nice.

Walter Johnstone-Douglas began his musical life as accompanist at the de Reszke school over twenty years ago, developed a fine baritone voice under the master's tuition, and for many years acted as his assistant teacher. As a singer, J. D. (as he is familiarly known to his friends) first made his name in London as the King in that remarkably successful opera, The Immortal Hour; while his fame as a producer rests with the recent highly artistic seasons of light opera staged at the Court Theater. With a principal of such theatrical reputation it is to be realized that the subjects of deportment, gesture, and mise-en-scene form an important feature of the school curriculum.

When asked what he considered to be the basis of the so-called "de Reszke method," Johnstone-Douglas promptly replied "diaphragmatic control." "The master hated the word 'method,'" he went on, "and always spoke of his principles, and adapted these to suit the peculiar needs of each pupil."

The London school is young, yet already in the studio are singers who should soon be making for themselves a name in the concert and opera fields. Among them is a young Welsh tenor, Myrddu Jones, whose fellow workers in his native mining village have subscribed out of their wages a sufficient sum to have his beautiful voice fully trained at the Webber-Douglas studio. He has been studying there now for eighteen months and is developing into a true "tenore robusto."

Many teachers have sprung up, trading on the dead master's name. Some have a real right to call themselves his disciples, but none more so than Amherst Webber and Johnstone Douglas, whose studio in London is the only one to which Jean de Reszke's widow has given her confidence to the extent of becoming its president. J. H.

Nettie Snyder Returning

Nettie Snyder will return to New York on November 9 on the S. S. Conte Grande, and will locate here in a new studio. She brings with her three English girls, an English tenor, Italian baritone, and five Americans, who will continue their work with her. Mrs. Snyder has sold her villa in Italy, where she has been teaching for five years.

M. H. Hanson Due Tomorrow

M. H. Hanson will arrive from Europe on the S. S. Berengaria on October 26.

I See That

Kathryn Ross will sing for the Wilmington Woman's Club on January 23.

Elliott Schenck's Oriental music to The Light of Asia has attracted praise.

Katharine Evans von Klenner has been elected honorary president of the N. Y. Press Club.

Farnam's Bach organ recitals attract a full church audience. Albert Morris Bagby reports the death of Lina Schmalhausen, Liszt pupil, with himself in the '80.

Etta Hamilton Morris visited Norwich, N. Y. and other upstate cities for the State Federation of Music Clubs, of which she is president.

Archibald Sessions recently completed a trip around the world.

Richard Buhlig is completing some late engagements on the Pacific Coast before starting his winter tour.

The new quarters of the National Art Forum were formally dedicated on October 10.

Ernest Schelling has returned to America.

Josef Lhevinne is now engaged in a concert tour in Europe. Eide Norena has been engaged for the 1928-29 season of the Paris Opera.

Prague will hold a Polish music festival in November.

Sir Edward Elgar has written the incidental music for Beau Brummel, a new drama soon to have its premiere in London.

The Dutch National Opera Company will produce a novelty, An Iceland Saga, by Georg Vollerthun, in January.

Simon Spielman, young Russian cellist, has been engaged by the Beethoven Symphony Orchestra.

An interesting article on The Music Machine and the Artist of Today, by Cesar Saerchinger, appears in this issue.

Elsa Alsen has been engaged by the Pennsylvania Grand Opera Company to sing the role of Isolde in Tristan and Isolde.

Arthur Phillips, formerly leading tenor at the Royal San Carlo Opera House in Rome, is being well received in America.

Lazare Saminsky has returned to America with many enco-miums for his work abroad this past summer.

Sigmund Romberg has written a new concert ballad, For You.

Florilla Shaw, an artist pupil of Mme. Vinello-Johnson, has been engaged by the San Carlo Grand Opera Company.

Manuel and Williamson are becoming famous for their unique performances with two-harpichord arrangements. Boston recently heard two modern compositions, Hairy János and Apollo Musagete, offered by Koussevitzky on the same program.

The Seattle Symphony season began October 15, Karl Krueger conducting.

Maria Olszewska, contralto of the Vienna State Opera, arrived on October 23, for her first visit to America.

The Haarlem Philharmonic Society will begin its season on November 15.

Werrenrath's only New York recital will take place November 4.

Luisa Espinel is now under the management of Catherine A. Bamman.

Ossip Gabrilowitsch was heard in a brilliant recital in Chicago.

Harv T. Carlson is now conductor of the Swedish Choral Club, Chicago.

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Gabrilowitsch, in Recital, Delights Many Music Lovers in Chicago

American Opera Company Presents New One Act Opera, The Legend of the Piper—Chicago
Symphony Concert—Important Recitals Heard During Week—News of
Schools and Other Musical Organizations

CHICAGO.—Notwithstanding his many other activities, Ossip Gabrilowitsch still remains one of the best liked pianists of the day; and artists and students anticipate his recitals for the twofold reason that they are instructive as well as enjoyable. Then, too, he programs numbers with which his listeners are more or less familiar, adhering to the conventional, yet avoiding the hackneyed. Truly, he is the musicians' pianist and the majority of his audience goes to hear the classics interpreted by a great artist. On Sunday afternoon, October 14, when he played to a capacity audience at the Studelaker Theater, he brought before them in his inimitable manner the Beethoven C minor Sonata, the Schubert A minor, a Chopin group, Ravel's Jeux d'Eaux and Debussy's L'Isle Joyeuse.

MARIE SIDENIUS ZENDT'S RECITAL

On the same afternoon another enthusiastic and very large audience filled the Playhouse for the recital which Marie Sidenius Zendt, soprano, gave, with the assistance of Amy Neill, violinist. An enjoyable program, consisting of Bach, Mozart, Strauss, Wolf, Panzeron, Rachmaninoff and a group of American composers gave the singer ample opportunity to show her exceptional achievements. Blessed with an unusual quality of voice, Mrs. Zendt knows how to use her organ intelligently, and the growth in volume and power she has made in the past several years is almost unbelievable; this, coupled with exceptional diction and interpretative gifts, makes her an unusual recital artist who gives joy in every song.

Her singing of Bach's Tender Sheep May Pasture Safely and the Il Re Pastore aria from Mozart's The Shepherd King, with violin obligato by Miss Neill, was that of a serious artist who has made a deep study of the classics. An old Swedish song, Nightingale, by Panzeron was beautifully set forth, as was Rachmaninoff's Oh Cease Thy Singing Maiden Fair, in the same group. Granville-Bantock's A Feast of Lanterns, Bainbridge Crist's Mistletoe, Eleanor Everest Freer's The Dancers, Clarence Loomis' Rose Fantasia and Edward C. Moore's The Rivals were most effectively sung and called forth abundant plaudits, which brought the repetition of the Moore number, an engaging bit of modern melody, yet in manuscript. Mrs. Zendt may count this her most successful recital in Chicago, where she is one of the busiest and most popular sopranos.

Edgar Nelson's piano accompaniments completed an afternoon of rare enjoyment.

Mrs. Zendt is to be congratulated on having begun her recital promptly at three o'clock, as announced. Were more recitalists as considerate as she, the work of those whose duty it is to review the various concerts would be facilitated considerably and would in the end be beneficial to the recitalists, for it would allow the critics more time to remain at each concert. Also, were some of the concerts on a crowded Sunday afternoon to commence at three o'clock instead of all at three-thirty, both reviewers and recitalists would be benefited.

WHITNEY TRIO TO GIVE RECITAL

Radio listeners who have enjoyed the ensemble programs by the Whitney Trio for the past five years will have opportunity to see and hear this popular organization in person on October 24, when they will appear in recital at Kimball Hall under the direction of Bertha Ott. Two special features of the interesting program which the Whitneys have arranged are the first performance of Robert S. Whitney's Four Bagatelles and the first Chicago performance of Pizzetti's Trio in A major. It is interesting to know that the personnel of this popular ensemble group is made up of two sisters—Noreen, violinist, and Grace, cellist—and their brother, Robert, pianist.

MUSICIANS CLUB OF WOMEN OPENING CONCERT

The Musicians Club of Women opened its season with a concert at Curtiss Hall, Fine Arts Building on October 15. The program arranged by the board of directors, engaged the services of Florence Henline, Goldie Gross, Malvina Neills-

son Hoffmann, Sydnie Smith Cooley, Hilda Hinrichs, Marie Sweet and Nina Mesirov Minchin.

NEW CONDUCTOR FOR SWEDISH CHORAL CLUB

Since Edgar Nelson has become conductor of the Apollo Club, he has resigned his conductorship of the Swedish Choral Club and has been replaced by Harry T. Carlson. For the past eleven years Mr. Carlson has been associated with the Swedish Choral Club as assistant conductor and accompanist, is a member of Bush Conservatory faculty and organist and choir director at the Irving Park Lutheran Church.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Polly Walker, who was a student at the College for several years, has been engaged as the principal in George M. Cohan's new American musical play, Billy, which opened last week in New York.

Irene Dunne, a graduate of the College, has won quite a triumph in the musical comedy, Luckee Girl, now playing at the Casino, New York.

Mme. Libushka Bartusek, danseuse, and member of the faculty, assisted by Gertrude Towbin, of the piano faculty, presented a program at the Edgewater Beach Hotel for the North Shore Women's Club. A week previous they appeared at the opening luncheon of the Daughters of the Renaissance at the Palmer House. Their recent engagements also included the Chicago Heights Woman's Club and the Park Ridge Woman's Club.

Linda Sool, Chicago, violinist, artist pupil of Leon Sametini, assisted by Gertrude Towbin of the piano faculty, appeared in recital for the West End Woman's Club and the Morgan Park Woman's Club, October 15.

Marion Jaffray, Chicago, pianist, pupil of Edward Collins, recently appeared in recital before the Waukegan Woman's Club, Waukegan, Illinois.

Helen Kinsella and F. Leslie Matusek, both post graduate students under Walton Pyre at the College, are in charge of Dramatic Art in the Chicago High Schools. Miss Kinsella is at the Roger Sullivan Junior High School and Mr. Matusek at the Morton Park High School. Harry Pires, another pupil of Mr. Pyre, was a visitor at the college recently. He has been playing with a Little Theater organization in Los Angeles.

Katherine Boehme, Germantown, O., is soprano soloist at the Rogers Park Baptist Church, Elizabeth Meigs is soprano soloist with the University of Chicago Choir. Irene Leake, Orange, Va., won the Orange County Virginia Atwater Kent Vocal contest and competed in the State contest the week of October 15. All are pupils of Charles Keep.

The third College concert of the season was given on October 21, at Central Theater, with the following artist pupils appearing on the program: Charlotte Goodlett, Nashville, Ark., pianist; Lorena Anderson, soprano, (pupil of Mme. Florence Hinkle); Carl McGuire, Stuttgart, Ark., pianist; Rose d'Amore, Punxsutawney, Pa., (pupil of Mme. Cole-Audet); Leonard Sorkin, violinist; Esther Davis, Charleston, W. Va., soprano, (pupil of Graham Reed); Lena Crivella, Punxsutawney, Pa., pianist, Elizabeth Klein, Norman, Okla., contralto, (pupil of Isaac Van Grove); Sam Raphael, pianist, (pupil of Edward Collins); Fannie Adelman, violinist, (pupil of Leon Sametini); Ralph Squires, Morgan City, La., pianist; Pearl Walker Yoder, Chicago, soprano, (pupil of Herbert Witherspoon); and Willie Goldsmith, pianist, (pupil of Rudolph Ganz).

MARIE ZENDT TO COOK FOR HOSPITAL BENEFIT

The intensive campaign for \$3,000,000, which has been launched under the sponsorship of prominent men and women to rebuild Henrotin Hospital, is now under full swing. Because the city council has decreed that LaSalle street must be widened, this edifice, which stands at the corner of Oak and LaSalle streets, must be torn down and rebuilt. Henrotin Hospital is the oldest building of its kind in Chicago, and functions mainly for charitable purposes. Among those who will "do their bit" toward raising the required amount

is Marie Sidenius Zendt, soprano, who for that evening will forget her art, and cook and serve a special dish for which she is famous—namely, Mock oysters. She will prepare and cook them herself and will cheerfully remain in the kitchen until the patrons are satisfied. This supper, which should be attended by all interested in the welfare of the hospital, will be given at the Henrotin Coffee House at Oak and Clark, on the evening of November 4.

BRILLIANT-LIVEN SCHOOL PUPILS ACTIVITIES

In November, the Brilliant-Liven School of Music will begin its regular series of pupils recitals, and pupils from the piano classes of Sophia Brilliant-Liven and violin classes of Michael Liven will be heard in programs in November, January, March and June. Also pupils from this well-known school have been engaged to furnish two programs in the Lyon & Healy Junior Artist Series during the season.

RENE LUND AT HIGHLAND PARK PRESBYTERIAN CHURCH

As soloist at the Highland Park Presbyterian Church, Rene Lund is meeting with the same success that was his at the People's Liberal Church for years. For the purpose of hearing him in his new surroundings, we journeyed out to Highland Park last Sunday morning, October 14, and were rewarded for the long jaunt by some of the finest singing this baritone has ever delivered. He even surprised by the added solidity and bigness of his voice, which has grown surprisingly in volume and quality. Mr. Lund is a serious student and, not yet content with his art, is continually improving. Then, too, he is not content to present just the ordinary church music and is constantly searching for new and interesting solos. His choice on this particular program was a happy one and each number was sung with fine artistic finish.

AMERICAN OPERA COMPANY

The American Opera Company continues on its merry way to demonstrate that opera can be sung intelligently and understandably in the English language and made unusually interesting and enjoyable by transforming it into a vital and life-like drama. In the opinion of the authorities of the press and musical public the Company has succeeded in convincing the public that it is a worthy institution, deserving the support of music-lovers and others who clamor for opera in our language.

On Tuesday, Wednesday, Thursday and Friday of the week ending October 20, Martha was the bill, and was given a clever performance by a well balanced cast. In comedy the American Opera Company is most effective, and as the dramatic end receives first consideration with the members and its director, Vladimir Rosing, operas such as Martha are most decidedly in their realm.

On Saturday afternoon and evening the company honored one of its sponsors, Eleanor Everest Freer, by presenting for the first time her one-act opera, The Legend of the Piper. When presented under Isaac Van Grove's able direction at the Chicago Musical College a season or two ago, this opus was reviewed in these columns and needs no further analysis here. A well chosen cast gave the opera a worthy performance, showing that as much time and skill is extended the work of an American composer as those of foreign masters.

In conjunction with the Freer opera, Pagliacci was presented under the efficient leadership of Arthur Dunham, who deserves many opportunities with the baton. Under his direction the performance moved smoothly and effectively.

CHICAGO SYMPHONY CONCERT

Among the most enjoyable works which the Chicago Symphony Orchestra annually includes on its programs are Rachmaninoff's Second Symphony and Strauss' Till Eulenspiegel, and a program containing both, supplemented by Glinka's Russian and Ludmilla overture and the Rimsky-Korsakoff Capriccio Espagnol makes for unalloyed joy. Of just that construction was the orchestra's second program on October 19 and 20.

It was a program to set off the orchestra's proficiency in bold relief and even throughout the lengthy Rachmaninoff symphony Conductor Stock kept his listeners' interests alive and his musicians met his every demand alertly and skillfully, making for a virtuoso performance. The orchestra's vital playing throughout the Glinka, Strauss and Rimsky-Korsakoff numbers also kept the listener on the alert and evoked spontaneous enthusiasm. It is seldom that the orchestra is found in such virtuosic form so early in the season as this year, thus forecasting a most brilliant season.

THE DURNO STUDIOS

A feature of the activities in Jeannett Durno's studio is the fortnightly studio recital which is given throughout the winter. The first of these recitals will be presented on October (Continued on page 34)

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Mary McCormic's Embarrassing Moment

There are many queer incidents continually arising in the life of an artist, but for the most part they are forgotten almost as soon as they take place. Mary McCormic, prima donna, formerly with the Chicago Civic Opera Company, was asked the other day if she could recall any specially interesting anecdote in which she figured.

"Of course many things happen," said she, "but they slip from my memory, for I am a busy woman. There is one, however, that I shall always remember, for it was my most embarrassing moment.

"While in Paris last season, I was asked to sing at a reception given by the diplomatic corps for King Fuad of Egypt, who was visiting the French capital at the time. In addition to His Majesty, there were thirty diplomats present, representing various countries; all very dignified; their



MARY McCORMIC

breasts covered with orders and the inevitable broad red ribbon.

"I was wearing a gown with a single fastening at one side, and a ravishing creation it was. I had finished my short program and was conversing with His Majesty when I happened to glance down. Imagine my horror when I saw that the single hook which held my dress together had become unfastened, and had fallen apart, exposing my filmy lingerie. For a moment I was literally paralyzed, but I recovered my composure, quietly drew it together and hooked it, the King meanwhile talking unconcernedly as though nothing out of the ordinary had occurred. I shall always remember him with gratitude, for it is one of the few episodes of my life which really overcame me for the moment."

Miss McCormic has with her as accompanist Willard Sektberg of New York and Paris, who was formerly conductor of the Hinshaw Opera Company.

Alberto Bimboni Conducts United Opera Company

With one exception, all of the soloists of the United Opera Company, organized by the Judson Radio Program Corporation and conducted by Alberto Bimboni, well known Italian director and composer, are Americans. James Haupt, tenor, the most recent acquisition to the company, is familiar to radio listeners-in. He is known not only as a singer, but also as a conductor and announcer. Other American members of the company are Adele Vasa, soprano; Helen Oelheim, contralto; Hardesty Johnson, tenor, and Sigurd Nilsen, bass, while Ivan Ivantsoff, baritone, is of foreign birth. The United Opera Company presents grand opera in English over the Columbia Broadcasting System every Monday evening at nine o'clock. It has the cooperation of the United Choral Singers and members of the United Symphony Orchestra. Almost all of the operas in the standard repertory as well as several novelties are scheduled for performance by the company this season.

Etta Hamilton Morris Visits Music Clubs

Etta Hamilton Morris, newly elected president of the New York State Federation of Music Clubs, spent a week on a "Getting Acquainted" tour. Norwich, N. Y., home town of John Prindle Scott, gave her a warm greeting, the Monday Evening Music Club having a banquet in her honor. Charles Floyd, New York tenor, now settled in Norwich, sang solos, to everybody's delight. Other places visited by President Morris were Watertown, Oneida, Syracuse, Rochester, Utica, and Albany, in all of which she gave talks on the aims and objects of the Federation of Music Clubs. She has resumed her large teaching connection, and leadership of The Philomela, a fine chorus of women's voices.

Richard Crooks in Europe

Bergen, Norway, was one of the latest cities to hear Richard Crooks in recital recently, where the tenor was received with the same enthusiasm that greeted his appearances in the capital, Oslo. Proceeding to Stockholm next, such was Crooks' success there that three additional concerts had to be given to accommodate the eager public. From the Swedish metropolis, Crooks returned to Berlin where he remained from October 5 to 10 for a short rest before proceeding with his general European tour.

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INFORMATION AND BOOKLET ON REQUEST

Music on the Air

THE DAMROSCH SERIES

Programs and dates for the four series of radio concerts for children which will be given by Walter Damrosch, beginning October 26, have been announced.

The first series, for the third and fourth grades, is designed to appeal to the very young, and aims to show how music is tied up with the every day things of life. The complete list of subjects for the Grade 3 and 4 series, Friday mornings at 11:00 o'clock, is as follows: October 26, My Musical Family (the orchestra); November 9, The Magic Door (The Overture); November 23, Faries in Music; December 14, Nature in Music; January 4, Animals in Music; January 18, Violin and Violoncello; February 1, Flute and Clarinet; March 1, Oboe, English Horn and Bassoon; March 15, Horn and Trumpet; April 5, Trombone and Tuba; April 19, The Percussion Instruments; May 3, Dances.

The series for Grades 5 and 6, alternate Friday mornings at 11:00 o'clock, will begin November 2. The dates and subjects follow: November 2, My Musical Family; November 16, Violin, Violoncello; December 7, Flute and Clarinet; December 21, Oboe, English Horn and Bassoon; January 11, Horn and Trumpet; January 25, Trombone and Tuba; February 8, Kettledrums and Cymbals; March 8, Percussion, Triangle, Xylophone, Bass Drum; March 22, Nature in Music; April 12, Animals in Music; April 26, Fun in Music; May 10, Sorrow and Happiness.

Junior High School, Grades 7, 8 and 9, Friday mornings at 11:30 o'clock: October 26, My Musical Family; November 9, The Stringed Instruments; November 23, Flute and Clarinet; December 14, Oboe, English Horn and Bassoon; January 4, Horn and Trumpet; January 18, Trombone and Tuba; February 1, Percussion Instruments, Kettledrums and Military Drum; March 1, Percussion, Cymbals and Tamborine; March 15, The Symphony; April 19, The Symphony; May 3, The Symphony.

High schools and colleges, alternate Friday mornings at 11:30 o'clock: November 2, Emotions in Music; November 16, The Overture; December 7, The Stringed Instruments; December 21, Flute and Clarinet; January 11, Oboe, English Horn and Bassoon; January 25, Horn and Trumpet; February 8, Trombone and Tuba; March 8, Percussion, Kettle-

drums; March 22, Percussion, Drums, Cymbals, Tamborine; April 12, The Symphonic Poem; April 26, The Symphony; May 10, The Symphony.

ON TURNING THE DIAL

OCTOBER 15 TO 21.—When the radio can broadcast such news as that of the arrival of the Graf Zeppelin, its progress over Manhattan and the reception accorded its members, then is it indeed one of the greatest of modern inventions; when it produces a continuous relay of monotonous programs, such as was heard a great part of this week, then is it truly a nuisance. There are entirely too many vocalists on the air, it seems to this listener—ensemble string music at its worst is always better than a great majority of the singers listed. Although not a musical output, we would like to mention the Main Street Sketches which come over WOR on Tuesday nights; they are one of the few entertainments not musical which are replete with color and interest.

The political talks during the week also took up a greater portion of the usual time devoted to musical programs, with the definite result that we are quite sure that radio is by far a more valuable factor in fields of this type than in the actual musical and advertising mediums. The Edison event on Saturday is another definite example of this statement, as it was really remarkable to attend the ceremony of awarding Edison a medal and hearing the first phonograph record over the air. On Sunday a hitch came in the afternoon, when the Philharmonic Symphony was not sent over the waves because of exorbitant prices asked as royalties by publishers of certain foreign works, and heaven forbid that anyone should have to listen in to what are called "fillers." Fortunately we had our pleasure on hearing Roxy first and we are glad to know that Roxy has definitely established the symphonic concerts for a series. Marie Damrosch's concert of new compositions, of course, was heard, and we enjoyed a two-piano work played by Creighton Allen and Mr. Weeks; several sketches by Robinson depicting animals and circuses were done by a very good soprano. It is a shame that announcers do not try to pronounce names more accurately; we could not hear who the singer was. The only criticism of her work might be said to be the fact that there was not sufficient variety in her choice of interpretations. The glorious voice of Giuseppe de Luca, with Marie Bronarczyk, a winner of the Atwater Kent auditions of last year, was thoroughly enjoyed. Miss Bronarczyk is a pupil of June Lowry and her voice is an extremely well trained coloratura. Mr. de Luca was heard with utmost joy, for he is a superb artist.

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Music and the Movies

The Strand

As strange as it may sound, it is not the picture. Water-front, with that popular team, Dorothy Mackaill and Jack Mulhall, that takes first honors at the Strand this week, but rather a Vitaphone presentation of Reinald Werrenrath, the distinguished baritone, in two songs: The Road to Mandalay and Duna. The tone is clear and natural, and in the opinion of this writer it is one of the best of the shorter Vitaphone recordings. Sharing singing honors, also, via Vitaphone, are the Revellers. There's a news reel, next in common interest; Amateur Nights, a comedy, and the feature picture, which is so poor as not to need comment.

Roxy's

Me Gangster, based on the excellent story by Charles Francis Coe, is being shown at Roxy's this week. Although there is some fine acting, especially on the part of Al Hill (Danny) and June Collyer (Mary), the picture is pretty bad. To appease one's disappointment, Roxy again comes to the fore and supplies another of his all-around good bills on the stage. Selections from Cavalleria Rusticana, with

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Jeanne Mignolt and Aldo Bamente singing finely, assisted by the ensemble, the ballet and Roxyettes, are effectively given. A novel number is Practice Hour, in which the audience is allowed to see the Roxyettes in rehearsal. The ballet, Autumn Leaves, brings a large ensemble, and the skill of Patricia Bowman and Nicholas Daks, returning after a vacation, as Columbine and Harlequin, and there are several others in smaller roles. Kathryn Lu Eyles, from the ballet ranks, is given a solo and does mighty well. Mr. Hoover makes a speech via Movietone.

The Battle of the Sexes

The Battle of the Sexes, with Jean Hersholt and Phyllis Haver, at the Rialto, is not up to the standard of this theater, which has housed so many long runs. It's the old story of a home loving husband being led astray by a gold-digging blonde and being saved in the nick of time by his daughter. Eddie Peabody in Banjoland, a Vitaphone novelty, lightens the program considerably.

The Wedding March

The much heralded Eric Von Stroheim creation, The Wedding March, several years in the making, and in which the German director again shows his masterful hand and also takes the leading role, is at the Rivoli. Although there have been greater pictures, the interest is naturally focused on the details of the picture so skillfully brought out by Von Stroheim. He acts the part of Prince Nicki in a subtle, sincere manner, playing opposite Fay Wray, who does the best work of her career in this picture. The Wedding March is well worth seeing.

Joseph Lampkin Returns

Joseph Lampkin, American-born violinist, who has spent the last couple of years studying and concertizing abroad, returned recently on the Olympic, and following a short visit in New York, will go to the Coast to see his family for the first time in thirteen years.

Mr. Lampkin has had the honor of studying with Hubay, the famous master, who sent his best greetings to the MUSICAL COURIER through his young disciple. Hubay, according to Mr. Lampkin, will soon go to Warsaw to conduct, and also to Paris. The latter appearance will be a courtesy visit as a result of D'Indy's visit to Budapest last winter.

Hubay recently celebrated his seventieth birthday, which occasion was remembered by numerous friends all over the world, letters and telegrams pouring in all day long. Hubay commented that, although he was naturally happy over the attention he has received, he did not think it such an honor to be seventy.

Mr. Lampkin went to Europe in May, 1926, going direct to Italy to rest and prepare his programs. During the winter of 1926 he went to Budapest, remaining until the summer of 1927. In June of that year he was soloist with the Salle de Conservatoire Orchestra at a benefit for the Beethoven Monument. He played the Glazounoff concerto. In November, 1927, Mr. Lampkin returned to Budapest but in March left for a short tour of concerts, which included three very successful ones in December in London. Due to illness other concerts had to be postponed.

From last April to June Mr. Lampkin was studying with Hubay in Budapest. After that he spent several months with the composer, Naudorszolt, going over some of his works which the violinist will feature on his forthcoming programs.

Mr. Lampkin plans to return to Europe the first of the new year to appear as soloist with the Philharmonic of Berlin, Vladimir Shavitch conducting, and later in Budapest when Hubay will conduct for his appearance. Concerts in Italy and other parts of Europe follow. Mr. Lampkin plans to spend the summer of 1929 in California, where a master class is to be arranged for him.

October Dates for Hilger Trio

attention he had received, he did not think it such an honor to engagements for October: 8 and 11, Chicago, Ill.; 15, St. Peter, Minn.; 16, Northfield, Minn.; 18, Waverly, Ia.; 19, Indianola, Ia.; 22, Hebron, Neb.; 23, Hastings, Neb.; 24, Blair, Neb.; 25, O'Neill, Neb.; 26, Seward, Neb.; 28, Wichita, Kans.; and 30, Leavenworth, Kans. The personnel of the trio includes Elsa Hilger, cellist; Maria Hilger, violinist, and Greta Hilger, pianist.

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College of Fine Arts Awards Scholarships

The College of Fine Arts at Syracuse University, Syracuse, N. Y., announces that its music faculty has awarded scholarships of \$125 each to the following students entered in its regular four-year courses: Francis McLaughlin, Ivan Rightmyer and Janet Harrington, in voice; Regis W. Luke, Huldah Jordan, Zilpha Buckley, Rea Reynolds, Warren Angell and Fernande Guenette, in piano; John Curtin, John Smith and Murray Bernthal, in violin. Also, one scholarship of \$125 was divided between Irene Cooper, in piano, and Leland Hugh Benedict, public school music.

Mr. and Mrs. John R. Clancy of Syracuse have just given the College of Fine Arts two additional music scholarships of \$125 each. Mrs. Clancy was for many years a well-known church, oratorio and recital soprano, who, under her maiden name, Eleanor Kopp, traveled extensively on tours through the East and Middle West.

Kirk Ridge, one of the new members of the College of Fine Arts faculty, gave a piano recital on October 11 before a large and appreciative audience in the Fine Arts auditorium. Mr. Ridge played compositions by Bach, Schumann, Chopin, Ravel and Rubinstein. He has a fine technique at his command, with, however, no display, no sensationalism. The result is a simplicity and a freshness in his playing that is delightful, and a poetic refinement in his rhythm and phrasing. Mr. Ridge was recalled many times and finally added a number at the close of the announced program.

Many Return Dates Figure in Ruth Ray's Schedule

Return dates are becoming the usual thing with Ruth Ray. For instance, she played a recital at the University of Iowa on May 4, and was immediately re-engaged for another on August 8. May 15 the violinist appeared at the State Teachers' College at Moorhead, Minn., and was re-engaged for another recital in January, which will be her fifth appearance in Moorhead.

Althouse Soloist with Beethoven Symphony

The Beethoven Symphony Orchestra, Georges Zaslavsky, conductor, engaged Paul Althouse as soloist for four out-of-town performances in Bridgeport, Conn., Trenton, N. J., Paterson, N. J., and Poughkeepsie, N. Y., on October 14, 16, 19 and 20, respectively. In between these concerts, Althouse sang Aida with the Philadelphia Civic Opera Company on October 18, and started a western tour thereafter

in Springfield, Mo., on October 24, that is solidly booked for a month.

Edward Johnson on Extensive Concert Tour

Edward Johnson's recent appearances with the San Francisco Opera Company called forth the usual hearty response from the critics. In commenting on his portrayal of the role of Avito in *L'Amore Dei Tre Re*, the critic of The Argonaut declared, "It was Edward Johnson who won first honors for sustained vocal beauty. He sang Avito in his best manner, giving the role musical distinction. His voice was rich, resonant and powerful. His singing reflected the nuances of the melodic line and expressed the dramatic feeling of the moment." Following the tenor's appearance in *Pagliacci*, Alexander Fried wrote in the San Francisco Chronicle, "Edward Johnson is in many ways an excellent Canio. In his *Vesti La Giubba* Johnson struck a note of tragedy without ranting. Musicianship and taste distinguish his work." And his part in *Fedora* was praised thus in the San Francisco News: "Edward Johnson, than whom there is no finer or more sensitive artist on the operatic stage, again gave a brilliant demonstration of his art in both branches of operatic requirement. The role of Boris is much to his liking. The music falling to him is ideally in his voice, the dramatic action is pat to his hand."

Mr. Johnson now is busy fulfilling concert engagements before resuming his opera season at the Metropolitan. His present tour covers twelve states in the United States, Missouri, Tennessee, Arkansas, Oklahoma, Indiana, Wisconsin, Ohio, Michigan, Virginia, Maryland, Washington, D. C., and New York, and also four cities in Canada.

Allan Jones Soloist with Philharmonic

On October 18, 19 and 21, Allan Jones appeared as soloist with the Philharmonic-Symphony Orchestra of New York, twice at Carnegie Hall and the last time at the Brooklyn Academy of Music. The tenor sang the incidental solo in *Carpenter's Skyscrapers*, conducted by Walter Damrosch. An approaching recital for Jones will be in Plainfield, N. J., on November 22, a re-engagement from last season.

Oliver Stewart as Church Soloist

Oliver Stewart has been engaged as tenor soloist at the Church-in-the-Gardens at Forest Hills, L. I. On October 7 he took part in the dedication services at the Briarcliff Congregational Church, singing in the Hymn of Praise, by Mendelssohn.

Sammis MacDermid Heard in First Ansonia Musicale

Sibyl Sammis MacDermid inaugurated the first of the series of intimate recitals in the Blue Room of the Ansonia Hotel, October 9, when she was heard in a program of songs and arias by a discriminating audience which applauded her for her artistry and beautiful voice. Mrs. MacDermid's large experience as a recitalist served her in good stead and immediately set her hearers at ease by her charming singing and the conviction she brought to the rendition of each number. Her program included some early English and American songs; arias by Handel, Charpentier and Wagner; a cycle of Paris Sketches by Manning, and some concluding songs of Mr. MacDermid's to his accompaniment. Margaret Carlisle was the efficient accompanist.

Mrs. MacDermid was accorded an enthusiastic reception following the recital.

Another Recital Date for Gina Pinnera

Fresh from a real triumph at the annual Worcester, Mass., festival on October 3 and 4, Gina Pinnera, after singing a recital in Erie, Pa., on October 11, as previously announced, has been booked for an appearance of a similar nature, in Royal Oak, Mich., on October 26, four days after her New York recital at Carnegie Hall on October 22.

Musicians at the Hotel Great Northern

Among the personages well known in musical circles who were registered recently at the Hotel Great Northern were Jacques Gordon, with Mrs. Gordon and their two children; Dorothy Lane; Laura Lee; Troy Saunders and his wife, Faye Forsythe; and Herbert Gould.

Another Colombati Pupil Heavily Booked

Sara Davison, artist-pupil of the well known vocal teacher, Virginia Colombati, who made her debut last year in *Rigoletto* and *Lucia* at Starlight Park, and created such a splendid success, has been booked throughout the South for concerts this fall.

This will be Miss Davison's second tour since her debut. Her first appearance this season was in Dallas (Texas), when she sang for the Federation of Music Clubs, October 19. She will also sing in Houston, Milford, Texarkana, North Carolina and Tennessee, and throughout the Southern States.

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Cleveland Institute Officers Announced

The interest of Cleveland's most prominent men and women in the activities of the Cleveland Institute of Music is indicated concretely in the list of officers of the school, just announced by Mrs. Franklyn B. Sanders, director, following the annual election of the board of trustees.

Mrs. Albert S. Ingalls, patron of music in the city, and wife of Albert S. Ingalls, assistant vice-president of the New York Central Railroad, was chosen to serve as president for a second term. Mrs. James E. Ferris was reelected also as a vice-president. Two newly chosen vice-presidents



MRS. ALBERT S. INGALLS.

who, following the election meeting of the board of trustees of the Cleveland Institute of Music, was chosen to serve as president for the second term. Mrs. Franklyn B. Sanders is the director of the institute.

were Mrs. Willard M. Clapp and Mrs. Fred R. White. Mrs. Robert H. Crowell was reelected secretary, and John S. Fleck treasurer. Executive committee members are: Willard M. Clapp, E. C. Daoust, Nathan A. Middleton, John MacGregor, Jr., Mrs. John Sherwin, Mrs. Whiting Williams and Mrs. Myron A. Wick. Trustees elected were: Mrs. George W. Grandin, Mrs. Price McKinney, Mrs. Clayborne Tittle, Mrs. A. C. Coney, Mrs. Benedict Crowell and Mrs. Frank B. Meade.

At the election meeting Mrs. Sanders presented the report of the school's activities of the past year, indicating it as the most outstanding in the school's history so far, emphasizing the performance of grand opera which brought the training of the Institute School of Opera to a grand climax in the production last spring. Mrs. Sanders also announced the first contribution to the school endowment fund, from an unnamed donor.

Chicago

(Continued from page 30)

28, at the Lake Park Avenue studio, by the following pianists: Olga Sandor, Ruth Behrensmeyer, Dorothy Wright, James Bergen and Jean Milne.

AMERICAN CONSERVATORY NOTES

The regular Saturday program in Kimball Hall this week was given by pupils of the dramatic art department. Pupils of John McMahon, Jr., gave classical readings. In addition a "Kiddies" musical revue, More Rain, written by Mr. McMahon was presented.

The conservatory symphony orchestra began its rehearsals the second Monday in October. The applications for membership in the orchestra were so many this year that a number had to be refused. The orchestra gives several concerts during the year with the assistance of artist students as soloists. The date of the first concert will be announced in the near future.

Pupils of Helen Hamal, of the piano faculty, appeared in recital in Conservatory Hall on October 20.

Daisy Franklin, pupil of Kurt Waniek, of the piano faculty, has signed a contract for Lyceum work in the east this winter.

Philip Cory of the 1928 class of the public school music department, is director of music in the high school in Calumet City, Ill.

Reginald Thompson, pupil in composition, has had an operetta accepted for production in New York this season.

Richard Dale, bass, voice pupil of the conservatory, is filling concert and oratorio engagements, and is soloist in the First Unitarian Church, Chicago.

Ruth McNeill, organ pupil of the conservatory, is organist in the River Forest Presbyterian Church.

Hyman Sher, former pupil of the school, plays first viola in the St. Louis Symphony Orchestra.

Mildred Currie, pupil of Gertrude Baily is organist at the First Baptist Church, Maywood, Ill.

Master Eugene Boros, piano pupil of the conservatory and prize winner in one of the conservatory contests, gave a recital at his home town in Hungary last summer.

BUSY ELLEN KINSMAN MANN PUPILS

Florence Williams, soprano, pupil of Ellen Kinsman Mann, was soloist at the opening meeting of the St. Cecilia Society of Grand Rapids, Mich., on October 4.

Mrs. Frank Montelius, another Grand Rapids singer in

the Mann class, gave a group of songs at opening meeting of the local chapter of the D.A.R.

Caro Lindley, soprano, is soloist at the Second Christian Science Church of Grand Rapids.

Louise Bowman, another professional pupil of Mrs. Mann, who is now head of the department of music of Westminster College, Salt Lake City, Utah, has also taken the position of soprano of the First Presbyterian Church of Salt Lake City.

Edith Mansfield, soprano of Mrs. Mann's Chicago class, has recently been appointed a member of the quartet of the South Congregational Church of that city. JEANNETTE COX.

Leginska and Orchestra on Tour

The Boston Women's Symphony Orchestra, Ethel Leginska, conductor, opens its first tour in Bloomsburg, Pa., on October 26, with the following dates to follow: October 27, State College, Pa.; and Williamsport, Pa.; 28, Millersville, Pa.; 29, Coatesville, Pa.; 30, Chambersburg, Pa.; 31, Harrisburg, Va.; November 1, Roanoke, Va.; 2, Farmville, Va.; 3, Hampton, Va.; 4, 5, 6, 7, 8, Washington, D. C.; 9, Buffalo, N. Y.; 10, Cleveland, O.; 11, Akron, O.; 12, Ashtabula, O.; 13, Mansfield, O.; 14, Jackson, Mich.; 15, Benton Harbor, Mich.; 16, Muskegon, Mich.; 17, Battle Creek, Mich.; 18, Uptown, Chicago; 19, LaPorte, Ind.; 20, Milwaukee, Wis.; 21, Kenosha, Wis.; 22, Aurora, Ill.; 23, 24, 25, Beloit, Wis.; 26, LaSalle, Ill.; 27, Quincy, Ill.; 28, St. Louis, Mo.; 29, LaFayette, Ind.; December 1, Danville, Ill.; 2, Charlestown, W. Va.

German Opera Opens January 14

When the German Grand Opera Company opens its Wagnerian season at the Manhattan Opera House on January 14, the Bayreuth vogue of taking time out for meals will be followed, according to an announcement of the management.

Inasmuch as the Wagnerian Ring cycle will be given as at Bayreuth, without cuts, an intermission of one hour has been arranged for, following the first act of each of the three longer operas, Die Walküre, Siegfried, and Götterdämmerung. Rheingold will be played at the usual time.

During these intermissions luncheon and dinner will be served at the matinee and evening performances respectively, in the Egyptian Room of the Manhattan Opera House by the Hotel McAlpin Company.

A Self-Winding Gramophone

LONDON.—A gramophone with a self-winding lid has just been brought out in England. It works on the principle of a roller shade, the machine being wound by means of two cords when the lid is lifted. As the gramophone plays, the unwinding springs rewind the cords, thus pulling the lid down again. With this device overwinding is impossible. M. S.

Jonás Pupil Wins Los Angeles Post

Hattie Mueller, prominent and successful Los Angeles piano teacher, has been appointed director of music at Ambassador Schools, Los Angeles, a widely known institution. Miss Mueller will enter upon her new duties immediately. She was a pupil of Alberto Jonas, in New York.

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Sylvia and Julian Altman, pianist and violinist respectively, played solos at a Young People's Society social, Calvary Baptist Church, October 2. These young musicians have splendid musical endowments, and under Mme. Bert (Cortot) and Stoeving are forging ahead; there is a demand for their re-appearance.

Marion Armstrong, Scottish Canadian soprano, who will tour Nova Scotia this season, will give her first concert in Amherst, N. S. Miss Armstrong will wear the Armstrong "Tartan" at her Scottish recitals this season.

Katherine Bacon, who gave four Schubert recitals last season, will conclude the series on Schubert's centenary, November 19; she appeared successfully as soloist at the Worcester Festival.

Arthur Baecht, violinist, will be soloist at Calvary Baptist Church Radio Hour, October 28, 3 p. m., playing pieces by Bach and Handel.

Samuel A. Baldwin began the season's organ recitals at City College, October 17, continuing Wednesdays and Sundays, 4 p. m., to May 8; his October 28 recital contains works by T. Tertius Noble, Bach, Buxtehude, Chaffin, and others.

Joyce Bannerman, soprano, has been engaged as soloist for the concert to be given by the Syracuse Liederkreis on November 14 under the direction of Albert Kuenzen.

Gustave L. Becker has received two letters from prominent persons of New York, the first from the secretary of the National Foundation for Music in Hospitals, thanking him for his pupils' participation in music to cheer the sick; the second is from a pianist who enjoyed the Becker second piano part to the Bach Inventions, saying "You have caught the real Bach spirit."

Mme. Bell-Ranske, founder of The Art Forum, has established artistic galleries in Central Park South, where both concerts and art exhibitions may be held. Many beautiful mural decorations and unique pieces of royal appearing furniture, mirrors, etc., the whole done in a cream-and-gold effect, make these salons very beautiful.

Rita Benneche, coloratura soprano, has just been booked by her manager, Annie Friedberg, as soloist with the Buffalo Orpheus Club on November 26.

Lois Bodgar, soprano, was soloist at Calvary Church, October 7, singing the solos in Sing Alleluia Forth (Buck); her sweet voice and devotional expression made a definite impression; she is one of the valued sopranos in the choir, which, under Prof. Riesberg, is growing in numbers and ability.

Marie Cellai, who was awarded the Barnes Memorial Scholarship, last season, continues enjoying her exceptional privilege. She gave several concerts during the summer on the Steel Pier, Atlantic City, winning success with her brilliant voice, and arousing favorable press comment on the beauty and flexibility of her tone production.

Lucille Chalfant, coloratura soprano, will remain in Europe for an indefinite period, fulfilling operatic engagements throughout Italy and France.

Renee Chemet and **Maurice Marechal**, both eminent French artists, will return to America in January. Mme. Chemet's first New York appearance will be with the Beethoven Orchestra early in February. She will close her season in April, playing with the Minneapolis Orchestra in St. Paul and Minneapolis. Mr. Marechal will confine his tour to January and February. He is listed to play with the St. Louis Orchestra as one of his important engagements of the seasons.

Yelley d'Aranyi will complete a tour of thirty concerts through England, Scotland and Ireland before she sails for her second American concert tour the beginning of January. Among her engagements here will be two joint appearances with Myra Hess, in Washington, D. C., and Wellesley, Mass. These two artists also are playing several joint concerts in London this fall.

Princess Jacques de Broglie, pianist, was soloist in association with Prof. Theremin, Waldorf Astoria ballroom, October 1, in his interesting demonstration of music from the ether.

Mabel Deegan, violinist, opened her concert season on October 11 at the Waldorf-Astoria, New York, when she appeared before the National Opera Club in an all-Spanish program. Another recent engagement for Miss Deegan was on October 21, at Lawrenceville Preparatory School, at which time she was assisting soloist at an organ recital given by a member of the faculty.

Clarence Dickinson's works, composed, arranged or edited by him, are listed in a pamphlet of twenty-four pages issued by the H. W. Gray Company, embellished with a picture of himself at his Brick Presbyterian Church organ; it gives some idea of the manifold activities of this representative American. His wife, Helen Dickinson, also appears as co-editor.

Ralph Downes, organist, from Keble College, Oxford, England, has been appointed choirmaster of Princeton University Chapel. He is twenty-four years old and studied at the Royal College of Music; Dr. Alexander Russell, director of music at Princeton, is satisfied that Mr. Downes is a real find.

Lynwood Farnam has been engaged to open the new Skinner organ at the University of Chicago, November 1.

Carl Flesch, violinist, is looking forward to what purports to be a very busy concert season for him. He is scheduled to appear in about fifty concerts in Germany, Holland, Switzerland and Italy with the leading orchestras as well as in recital. His first engagements this season were at a three days' chamber music festival in Baden-Baden last month, when he played trios with Carl Friedberg, pianist, and Piatigorsky, cellist, and at the Bach Festival in Kassel. Mr. Flesch will teach for six months at the Berlin Hochschule, returning to Baden-Baden in April, 1929, to give pedagogic summer courses in an entirely new form.

The Flonzaley Quartet's tour this season promises to take the members over an itinerary covering the length and breadth of the country. They will play in New England, the Middle West and Canada up to January 17, when they begin their Southern itinerary, after which they start on their cross-country tour in March, arriving on the Pacific Coast, April 1.

Carl Friedberg, pianist, who recently returned from abroad, is busy forming his classes at the Juilliard School of

Music. His Boston recital is set for November 20, following which he will fulfill a number of engagements in California, also in Chicago, and Joplin, Mo. On January 18 he will give a pair of recitals in Westfield, N. J., under the auspices of the Music Club, playing in the afternoon for the young folk and in the evening for the adults.

Povla Frijsch will spend the fall concertizing throughout Europe. She will return to America in January for another tour that will take her to the Pacific Coast. Her season opens in Boston on January 5.

Myrta Bel Gallaher (Mrs. Wooster) has written the libretto and music of an operetta, *Bambina*, which has interested leaders of the operatic world; contracts are being arranged, and the opening performance is planned for Atlantic City.

Fraser Gange, baritone, who recently returned from a tour of New Zealand, has been engaged for a recital before the Scottish Societies at the Waldorf-Astoria, New York, in the near future.

Fernando Germani, brilliant young Italian organist, began his trans-continental American tour under the Wanamaker Auditorium management, by giving two recitals, October 9 and 12, large audiences attending. He played works by Franck, Bossi, Vierne, Liszt, Pasquini, Manari and himself in a manner which demonstrated his splendid gifts.

Dusolina Giannini, who has been in Milan, Italy, recording the opera *Aida*, will make her Budapest debut on November 6, singing the same role at the Budapest Opera. On November 18 she will appear with the Berlin Philharmonic under Bruno Walter.

Katherine Gorin, pianist, will play for the Dutchess County Musical Association in Poughkeepsie, N. Y., on January 9.

Merry Harn, has been engaged by the Middlesex Women's Club, Lowell, Mass., and for the Octave Club, Morristown, Pa.

Beatrice Harrison, British cellist, will make a short visit to the United States this season. She will appear in recital at the Guild Theater, New York, immediately upon her arrival early in January, after which she will fulfill concert engagements at The Barbizon, New York; in Atlantic City, N. J.; Washington, D. C.; Richmond, Va., and Easton, Pa. Miss Harrison will return to Great Britain for a tour of Scotland in February.

Myra Hess, English pianist, will arrive in America about January 1 for a vigorous tour of three months which will take her to sixteen states and the District of Columbia. More than forty dates already have been booked for her in New Hampshire, Massachusetts, New York, New Jersey, Connecticut, Kentucky, Alabama, Oklahoma, Virginia, Ohio, Michigan, Indiana, Illinois, Missouri, Wisconsin, Nebraska and the District of Columbia. Annie Friedberg, Miss Hess' manager, reports that requests continue to come in which, if filled, will require a private airplane to convey the artist to the various places on the crowded itinerary. Miss Hess' New York recital is scheduled for January 8.

Josef Hofmann scored such success last season when he gave a recital at Symphony Hall, Boston, under the direction of W. H. Brennan, that Mr. Brennan has reengaged him this season for a recital on Sunday afternoon, March 17.

The Hotel Great Northern included among its recent guests Fannie Rubenstein, Jacques Gordon and Wassili Leps, all of them well known musicians.

Ernest Hutcheson, busy concert pianist in addition to his duties as Dean of the Juilliard Musical Foundation, will open his season on November 7 with his annual New York recital in Carnegie Hall. This will be followed by an appearance with the Beethoven Symphony, a recital at the Peabody Conservatory of Music in Baltimore, a three-piano program in conjunction with Maier and Pattison in Kansas City, and appearances in Minneapolis and St. Paul with the Minneapolis Orchestra. Mr. Hutcheson's annual Chicago recital is scheduled for March 3, following which date he will play in Eureka at Eureka College, where he appeared last year.

Irving Marston Jackson, baritone, who is well known to the huge radio public through his continued appearances before the "mike" at the National Broadcasting Company, will visit ten states on his coming concert tour which will begin in Danbury, Conn., on November 15, and will end with his engagement in Dayton, Ohio, on March 12.

Mrs. Morris Dunn Jackson, president of The Morning Choral, Brooklyn, held the annual Presidents' Day Reception, at St. George Hotel, October 19, when Rev. Dr. Cadman spoke on First Impressions of America; Hugh H. Newsom, composer-pianist, and soloists selected from the Choral were features of the affair. Conductor Herbert S. Sammond is planning many notable musical numbers for the concerts.

Florence Foster Jenkins, founder and president of the Verdi Club of New York, has issued invitations to her annual song recital, Ritz Carlton Hotel, November 7, which will be followed by dancing.

Karl Jörn, former tenor at the Metropolitan Opera House, was heard in an informal recital of arias and songs in English, Italian and German at the Hannah-Remy Studio, October 6. His excellent enunciation in these languages, buoyant voice and warmly musical interpretation brought him rousing applause. Walter Golde played sympathetic, almost "orchestral" accompaniments, and Lily Tovelie presided at the tea-table. A representative musical audience attended, among whom were noted Carl Hein, Victor Schwarz, Laurie Merrill, etc.

Mrs. Bruce S. Keator, organist and musical director of St. Andrew's M. E. Church, New York, is presenting a varied and interesting musical program at each service; an appropriate solo invariably begins the program of music, followed later by quartet, semi-chorus, trio, etc.; cooperation of organist, minister and music committee is the secret of musical success at this church.

Mrs. John J. Kelley has been elected president of Calvary Baptist Choir, New York; her aides are Philip Averel, vice-president; Miss Weber, secretary; Julia Rice, treasurer; and Lester Benjamin, librarian.

Marta Elizabeth Klein, A.A.G.O., who has studied with Dr. Carl August Fraemcke and others, is accepting engagements as substitute organist, having had much experience.

Nina Koshetz, soprano, will give her first New York concert of the season at Carnegie Hall, November 26. She is scheduled for a joint recital with Alexander Grechaninoff

(Continued on page 42)

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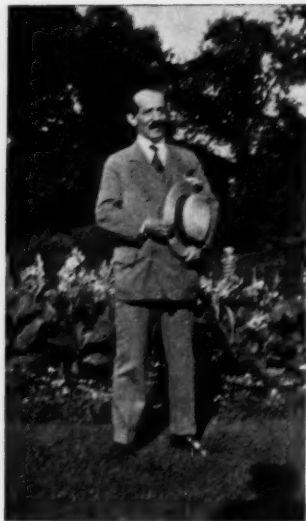
AT MERIDEN, N.H.

Left to right: Frank Chatterton, accompanist; Janet Cooper, soprano, and Donald Pirnie, baritone, at Meriden, N. H., where they met the latter part of the summer.



LEONORA CORONA,

soprano of the Metropolitan Opera Company, who arrived on the S. S. Paris, fresh from European successes in Paris, Deauville, Milan, Ostend and Venice. She began her concert tour on October 16, which will conclude with the opening of her Metropolitan engagement.



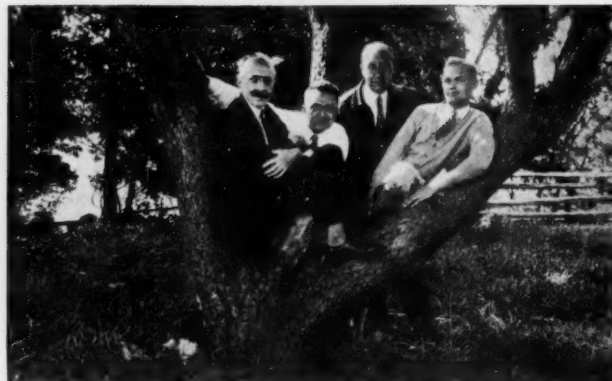
GEORGE LIEBLING,

vacationing and taking the mineral baths at Westfield, N. Y.



ELLA BACKUS-BEHR

(with the dark coat), celebrating a birthday party with a group of friends. Mme. Behr is the well-known vocal coach of New York and also the pianist and founder of the Old Masters Trio. The trio will give several concerts this season in Steinway Hall under the management of Margaret Kemper.



THE NEW YORK STRING QUARTET

learning close harmony from nature at their summer camp, Bayview, near Burlington, Vt. The snapshot shows (left to right) Bedrich Vaska, Jaroslav Siskovsky, Ludvik Schwab and Ottokar Cadek. The quartet will give its first concert of the season on October 23 at Greenfield, Mass.



EIDE NORENA,

as Gilda in Rigoletto, the role in which she made her debut at the Paris Opera three years ago. For the past two years Mme. Norena has appeared with the Chicago Civic Opera Company, but during the entire season of 1928-29 she will sing with the Paris Opera. She already has duplicated her success there in Rigoletto and been highly praised by the critics for her portrayals of the Queen in Coq d'Or and Juliette in Romeo and Juliette. Mme. Norena will return to America for a limited concert tour in 1929-30.



THE HALL JOHNSON NEGRO CHOIR,

the ensemble that made such a tremendous success in its debut recitals and Stadium appearances the past season, began its concerts at Rutland, Vt., on October 12. Other appearances scheduled for this month included in Rochester, New Haven and at the Liederkreis Club in New York City. The first public appearance in New York will take place at Carnegie Hall on November 10. Many important appearances on principal concert courses in the larger cities are being arranged.



LUELLA MELIUS,
photographed in the rock garden of the president of the
Harrisburg Mozart Festival Association. (McFarland
Co. photo).



ROBERT POLLAK,
returned from Europe on the S. S. Empress of Aus-
tralia and is now in his San Francisco studios.



LOUISE MAC PHERSON (left) and CLAIRE ROSS
(right),

New York's new two-piano recitalists, who are heavily booked for appearances in North Dakota and Montana the beginning of the year, have received many requests for concerts in the Canadian Northwest, following a recent successful appearance in Winnipeg. The interest shown by the Canadian public in these two young artists, while founded on their exceptional attainments, is enhanced by the fact that Miss MacPherson is a granddaughter of the late John MacPherson, Canada's pioneer shoe manufacturer, while her mother Elsa, before going to Germany to study, was a gold medal graduate pupil of Dr. Edward Fisher, founder and for many years director of the Toronto Conservatory of Music. Both young ladies were extremely precocious talents, making public appearances at the age of six years. (Apeda photo.)



HENRI DEERING,
pianist, who is concertizing for two months in Germany and will play in Berlin before returning to New York in November.



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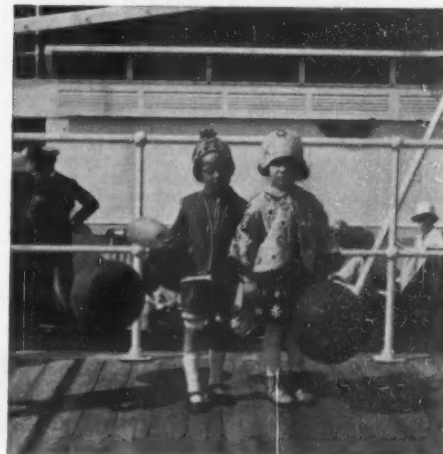
Edward Collins, Chicago pianist, accompanist and coach, spent a most enjoyable vacation in Wisconsin at the close of the summer master class at the Chicago Musical College, where he is one of the most prominent instructors. In the accompanying snapshot he is shown with his two little daughters, Dorothy and Marianna.



FLORILLA SHAW,
soprano, who has just been engaged by the San Carlo Grand Opera Company. Miss Shaw is an artist-pupil of Mme. Finello-Johnson, Boston vocal teacher, who has opened a New York studio, where she teaches the first three days of the week. (Photo © Elzin.)



GIESEKING,
photographed in Bernese, Oberland, Switzerland, where he spent his vacation this past summer. He will arrive here January 20 and open his season in Boston at once.



GRAND OPERA KIDS,

Arriving on the Conte Grande from Italy recently were these two interesting children of singing mothers: Graziella, the little daughter of Edith Mason (right), and Edward, the small son of Myrna Sharlow, both of the Chicago Civic Opera.

Music Notes From Coast to Coast

(Continued from page 17)

ing. Incidentally, it may be said that his musico-dramatic version of a typical Sunday in rural Quebec province, which the chorus gave so successfully last year, has in the meantime made more than a local reputation.

The musicales at the State Normal School, under Inez Field Damon's supervision, will be continued this season, introducing gifted students and an occasional artist soloist from outside.

Angeline Kelley, of the Normal School musical staff, an experienced soprano soloist, taught in a summer school at Pacific Palisades, Cal., during her vacation. While there she was heard in a recital in which William C. Heller, pianist, of this city, shared the program with her. Mr. Heller, who is the organist at St. Anne's Episcopal Church here, will soon have a better musical instrument at his disposal, as the fine old organ in the church is being rebuilt and modernized, and will be amplified by the addition of an echo organ in the gallery and electrically connected with the chimes in the tower. S. R. F.

Memphis, Tenn. With the return of the president, Mrs. J. F. Hill, who has succeeded herself for the tenth time, the Beethoven Club gives promise of the busiest and biggest year's work ever attempted. During the spring a membership drive, under the leadership of Mrs. D. L. Griffith, brought the membership up to nearly four thousand, and the Artist Concerts this season will be held in the North Hall of the Municipal Auditorium. The attractions are: The Dayton Westminster Choir, John Finley Williamson, director; Claudia Muzio, soprano, December 14; Gigli, tenor, in the early spring, and the St. Louis Symphony Orchestra, Goossens director. The artistic series of piano concerts, which have proven very interesting not only to the student but older members also, are again under the guidance of Mrs. M. E. Finch as chairman, Mrs. A. E. Angier, as secretary, Elizabeth McVoy, treasurer, and Enoch Walton, in charge of publicity. The following pianists are to be presented: Henri Deering, Walter Gieseking and Mischa Levitzki.

The local concert committee, Mrs. W. P. Chapman, general chairman, will be assisted by Mme. James L. McRee, who will arrange the musical programs at the luncheons given in the ball room of the Hotel Peabody; Mrs. Clyde Parke chairman of the free Sunday Afternoon Musicales given bi-monthly in the Hotel Peabody; evening monthly concerts at the club home, Mrs. R. M. Martin, chairman; radio concerts, Mrs. Emerson Bailey, chairman; lecture recitals, Mrs. Frank Sturm, chairman; Music Week, Dr. A. B. Williams, chairman; music in hospitals, Mrs. R. E. Mitchell, chairman. The Junior division will be under the direction of Grace Paul Kerr and Martha McClean, president. Elizabeth McVoy is director of the Intermediate Division; Margaret Richards is president. The Junior division will be directed by Mrs. W. S. Hyatt and Helen Fulk is president.

The American Opera Company will give three performances in the South Hall of the Auditorium, October 29, 30 and 31. Much interest is evinced in the appearance of a Memphis girl, Louise Richardson, in one of the leading roles.

The beautiful new Skinner pipe organ of the new Idlewild Presbyterian Church, which was a gift from Mr. and Mrs. E. E. Buxton, was inaugurated and a splendid recital given by the organist and choirmaster, Franklin Glynn. The program included works of Bach, Delibes, Dvorak, Franck, Franklin Glynn, and others. Alma Perry, soprano soloist of the choir, sang Come Unto Him (Handel), and Hugh Sandidge, tenor, sang Jesus Only (Rotoli). A program is given every Sunday evening by Mr. Glynn and the choir. Clara Louise Smith, a talented young pianist of the city, who graduated from the Memphis Conservatory of Music under Patrick O'Sullivan, has accepted a position in North Carolina as piano teacher in the public school of Banner's Elk.

The Bolling-Musser School of Music welcomes Etta Hanson home again after a year's study and travel around the world.

The Bohlman School of Music, Theodor Bohlmann, director, has resumed classes.

Jennie and Susie DeShazo have returned from a delightful summer spent in Colorado, where a number of their pupils studied during their vacation.

Mrs. David L. Griffith, soprano, who spent the past year in Boston and New York, where she coached with prominent voice teachers, has opened her home studio.

Jean Johnson, of the Jean Johnson Studios, has resumed her classes in voice. J. V. D.

Providence, R. I. The musical season opened auspiciously, the four leading music clubs, Chopin, Chaminade, Monday Morning Musical and MacDowell, holding their first meetings, together with the first student recital of the season at the Providence College of Music. These student recitals are to take place every two weeks during the season, as announced by Wassili Leps, director of the institution. A feature of the recital was the performance of four children

under eight years of age. They were Norma Just, Concordia Just, Francis Gorman and Rodney Mc Crillis. A score or more pianists and one singer also took part in the programme. H. B. P.

San Francisco, Cal. Following close upon the heels of the opera season came Richard Bonelli, who made many San Francisco friends at his first recital in Scottish Rite Hall. Bonelli possesses the initial gifts of a beautiful voice and intelligence which are materially aided by skill and style. His choice of a program told of taste and discrimination. His operatic excerpts were sheer joy and his singing of the Lieder revealed individuality of style and rare musicianship. Mr. Bonelli aroused his large audience to heights of approval and was compelled to add numerous extra numbers to the printed program. Everett Tutchings shared honors with Bonelli. Throughout the recital he was a tower of strength to the singer, for he plays accompaniments with true support and genuine feeling. This event was the first in the Wolfsohn Concert Series of the 1928-29 season.

George Stewart McManus, California pianist and teacher, has returned to his San Francisco home after several months abroad. Besides taking a degree with honors at the University of Edinburgh under Prof. Donald Francis Tovey, he appeared in no less than ten concerts both as soloist and as an ensemble player. Mr. McManus also coached with Adele aus der Ohe and Arthur Schnabel in Berlin. He was heard in recitals in London and Paris and received very flattering comments from the European press. Mr. McManus has opened a studio and will be heard in concert during the forthcoming season.

Irene Pastori-Rix, soprano, who scored a genuine triumph in a recent production here of Bellini's La Sonnambula, left



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for New York to be away from her San Francisco studio about one month.

Alexander Fried, music critic of the San Francisco Chronicle, gave the first of his series of lectures on the history of music. This series is being given for the University Extension Division. The lectures will be illustrated with types of music, and the material of the course handled from the view point of the amateur, according to Mr. Fried's plan. A discussion of the history and nature of music will be supplemented by lectures on the important movements in music and on leading composers. Considerable attention will be devoted to contemporary composers and music. The lecturer received his A.B. and M.A. degrees in music at Columbia University and studied with Daniel Gregory Mason. Ten lectures will be given.

Mr. and Mrs. Mischel Penha issued invitations to a large reception and tea to take place in the Hotel Mark Hopkins. Before her marriage, in September, to the popular first cellist of the San Francisco Symphony Orchestra, Mrs. Penha was Mrs. Blossom Eisenbach.

The Colonial Ballroom of the St. Francis Hotel was crowded when Hother Wismer, violinist, gave his annual recital. One of the features of Wismer's recitals is his unhackneyed program. He always makes it a point to include a novelty of a California composer, John Haraden Pratt's Theme and Variations being presented upon this occasion. Mr. Wismer, as usual, had the valuable assistance, at the piano, of Margo Hughes.

H. B. Pasmore presented the second of his series of pupils' recitals at the Y. M. C. A. Auditorium. Those who sang were: Gladys Campbell, soprano, Cleo Nash, contralto; Wilson Taylor, tenor; Therese Sahnatyn, soprano, and Pasmore himself. The accompanist was Helen Lehmer, and the guest artist, Suzanne Pasmore, pianist.

A number of new members of the Joseph George Jacobson Piano Class took part in its first monthly recital of the season. These were Marion Ford, Ladaene Moore, Betty Nacht, Myrtle Waitman, Gladys Wilson and Sam Rodetsky, with Jacobson assisting in some of the works at a second piano.

A meeting of the San Francisco county branch of the California Music Teachers' Association was held at the home of Mrs. E. E. Young. The assembled members heard reports on the convention of the association recently held in Los Angeles. Irene Howland Nicoll, contralto, accompanied by Mrs. Young, sang a group of Franz songs and songs by

John H. Ribbe. Henrik Gjerdrum is president of the San Francisco branch and Gertrude Ogden O'Neal is secretary.

At a recent meeting of the Open Forum, a musical program was rendered by Florence Drake Le Roy, soprano; B. L. Morgan, pianist; Salvatore Messina, tenor, and A. Rosa, baritone.

Andre Ferrier, director of La Gaité Francaise with Madame Ferrier, are expected to return to San Francisco about the end of this month. The Ferriers passed the summer abroad.

Marie Montana, soprano, was a recent visitor in San Francisco. The young artist gave a recital before the Women's City Club of Oakland which was sponsored by the National Music League.

After an absence of a number of years, Frederick Freeman, pianist and teacher of theory, has returned to California and opened a studio in Berkeley. C. H. A.

National Association of Organists' Pilgrimage

The Skinner Organ Company played host to all members of the N. A. O. Headquarters and New Jersey Councils, October 13, issuing 300 invitations to a pilgrimage to Princeton University to hear the splendid new organ, donated by an anonymous giver. The invitation included travel by special train, dinner at the Princeton Inn, and return trip; badges identifying those invited were issued, and the affair was notable in every detail. Inspection of the four-manual organ of 6,000 pipes, and of the many up-to-the-minute mechanical improvements, led to tremendous admiration for this latest Skinner product. Ernest M. Skinner, whose vision and genius for organs makes him an outstanding personality in the musical world, was the recipient of deep-felt compliments. Dr. Alexander Russell, University Director of Music, paid a public tribute to the Skinner Organ Company, and to President Arthur H. Marks, also calling attention to the International program of the afternoon, played by the Americans Lynnwood Farnam, Chandler Goldthwaite, and Rollo Maitland; the Belgian, Charles M. Courboin; the Italian, Fernando Germani, and the Englishman, Ralph W. Downes. Classic and modern music were played by these organists, each of whom excelled in his particular sphere.

The N. A. O. executive committee meeting of October 15, with twelve members present, accomplished routine work under Chairman Sammond. Treasurer White reported \$1,200 on hand; Mr. Dunklee told of the Morris-Essex Chapter meeting, at which William Simmons baritone, sang; a pilgrimage to Orange, N. J., is planned, also inspection of the new organ in the Christian Science Church, Central Park West. Chairman Milligan reported thirty-six manuscripts received by the judges in the Skinner Organ Composition Contest for \$500. A vote of thanks was tendered the Skinner Organ Company for the October 13 Princeton excursion. The meeting was then adjourned to November 12.

Edna Bishop Daniel Pupils in Autumn Recital

On October 8, in celebration of the twelfth anniversary of the founding of the Daniel Studio of Singing in Washington, D. C., vocal pupils of Edna Bishop Daniel and piano pupils of Mrs. Louis C. Wainwright gave a joint recital which attracted an audience that filled every available space in the large studio and overflowed through the doorway to seats placed in the hall. The studio was decorated with autumn leaves and dahlias, which formed an attractive setting for the young artists. The vocal students, Catherine Schofield, Clarice Summers, Caroline Kreutner, Edith E. Carr and Mildred Spahr were in fine voice and displayed evident ability and poise, which reflected credit on their teacher. They were assisted at the piano by Jennie Glennan, organist and director of St. Patrick's Church Choir. The piano students, Mary Blake, Viola Lorraine Shreeve, Hattie Louise Harkness, Mildred Shackelford and Thelma Speers, also did good work, playing with accuracy and showing an understanding of the content of the music.

Mary Miller Mount Opens Busy Season

Mary Miller Mount, pianist and teacher of Philadelphia, has reopened her studio and is busy with all of her old as well as several new students. One of her pupils, Violet Crandall, is doing studio accompanying for Lewis James Howell and for Henri Scott, and also concert work for Mr. Scott. Florence Anson is accompanist for the Lansdale Choral Society. Ellwood Weiser has been engaged as bass soloist at one of the largest Philadelphia churches. He plans to give a recital later in the season. James Bingham, bass, has been engaged for the choir of a church in Chestnut Hill.

Mrs. Mount also is active in concert work. On October 10 she gave a musicale with Ednah Cook Smith, mezzo-contralto, on the Fifth Reciprocity Day program of the Woman's Community Club of Cape May Court House. Another recent engagement for Mrs. Mount was on October 18, and some of her future dates are on October 30, November 20 and January 16 in Norristown, Pa.

The Revellers to Tour Europe

The Hollandsche Concertdirectie, Dr. G. de Koos director, announces that the Revellers, who toured so successfully this past summer in Europe under this management, will return to Europe during the summer of 1929 for another tour.

Neue Wiesbadener Zeitung (Wiesbaden, Germany)—"A virtuosity which became almost dazzling in effect . . . exultant . . . poetic . . . dynamic."

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Arthur Phillips a Successful Tenor

Arthur Phillips (Arturo de Filippi), formerly leading tenor of the Royal San Carlo Opera House in Naples, Rome, and Palermo, Italy, and of the operas of Rudolstadt, Jena and Saalfeld, Germany, is repeating his European suc-



ARTHUR PHILLIPS

cesses in America. Last season the tenor gave a recital in Chicago, appeared as soloist with the Women's Symphony Orchestra of Chicago under Ethel Leginska and made his debut with the Cincinnati Zoo Opera Company in August. He appeared as guest artist in many performances there during that month, September and part of October. Mr. Phillips also taught a large class of advanced students and teachers at Salina, Kans., where he gave a farewell concert, October 9, under the auspices of the Masonic Temple. This season he will divide his time between New York and Chicago, teaching and concertizing.

When he sang Edgardo in Lucia at the Zoo Opera he won the full approval of the public and press, and according to the Cincinnati Post critic he "exhibited a fiery stage manner, a striking appearance and a thorough understanding of all that the role required." Speaking of his voice the Daily Times Star reviewer found it "a tenor voice of mellow quality" which he "uses with a fine appreciation of

the frequent emotional demands made upon the character he portrayed." The Commercial Tribune critic was particularly enthusiastic about his singing and acting, stating that, with "the pleasing stage presence and his attractive personality Phillips demonstrated a fine quality of acting that went well with his vocal interpretation. His artistry, poise and originality, reflect the emotional quality peculiar to the Latin races."

New York Recitals by Judson Artists

Recital and Concert Management Arthur Judson announce recitals in New York by the following artists for the coming season: Philip Abbas, Sandu Albu, Fanny Anitua, Martha Attwood, Katherine Bacon, David Barnett, Ethel Bartlett and Rae Robertson, Andreina Materassi Barton, Lillian Benisch, Sophie Braslau, Dai Buell, Sofia del Campo, Thalia Cavadias, Feodor Chaliapin, William Clark, Austin Conradi, George Copeland, Doris Doe, Julie Feren, Sigmund Feuer-mann, Norman Fraumenheim, Rudolph Ganz, Samuel Gardner, Geraldine Geraty, Beatrice Harrison, Herbert Heyner, Vladimir Horowitz, George Fleming Houston, Louise Llewellyn Jarecka, Signe Johanson, Teri Joseffy, Lyla Josetti, Gertrude Kappel, Florence Page Kimball, Jean Kayaloff, Sylvan Kirsner, Jean Knowlton, Max Kotlarsky, Karl Kraeuter, Dorys Le Vene, Walter Leary, Josef Lhevinne, Nestor Lusak, Constance McGlinchey, Francis Macmillen, Doris Madden, Prince Mohi-ud-din, Angelica Morales, Rachael Morton, Countess Helena Morsz tyn, Isabel Richardson Molter, Mabel Murphy, Frances Newson, New York String Quartet, Maria Olszewska, Juan Pulido, Giacomo Quintano, Berta Gardini Reiner, Ruth Reder, Catherine Reiner, Kenneth Rose, Rosalie Saalfeld, Ernst Schelling, Elise Steele, The Symphonic Singers, Caroline Powers Thomas, Joseph Szigeti, Emilie Rich Underhill, Efreim Zimbalist.

The series of twelve concerts at the Barbizon, season 1928-1929, are under the exclusive direction of Recital Management Arthur Judson. The artists appearing in this series are Katherine Bacon, Steward Baird, Ethel Bartlett and Rae Robertson, Sophie Braslau, Lillian Benisch, William Clark, Doris Doe, Beatrice Harrison, Herbert Heyner, Johnson and Gordon, Joseph Lhevinne, Francis Macmillen, Benno Rahinof, The Symphonic Singers, Jeanette Vreeland, Gerald Warburg, and Efreim Zimbalist.

Issay Barmas a Leading Berlin Violin Teacher

Prof. Issay Barmas, who for many years has been one of the leading violinists and pedagogues of Berlin, is a pupil of Joachim. He inherited from his famous teacher not only a musical fervor and genuine love for the masters of his instrument, but also a genius for instruction. That Barmas belongs among the few true pedagogues, the numerous celebrated artists among his pupils will testify.

The secret of his extraordinary success may lie in his unusual combination of the elegance of the French school with the earnestness and depth of the German methods. Especially striking is his system of teaching the unnoticeable changing of the bow which produces such smoothness and beauty of tone and ease of technic for the left hand. The rapidity with which his pupils acquire this ability encourages the least talented while the gifted ones are overjoyed at this removal of their greatest obstacles. One of Barmas' American pupils once wrote him: "You could make a violinist out of a dog."

In a book on the subject, The Solution of the Problem of Violin Technic, Barmas shows in a clear concise manner what should be done and what mistakes should be avoided. Artists like Kreisler, Hess, Capet, Havemann, Marteau, Rosé and Busch have written that this work is an important addition to violin literature and that the basis of violin technic, as Prof. Barmas illustrates it, is the only rational and convincing method.

Issay Barmas is also a prominent violinist, who especially delights his hearers by his brilliant technic. Since 1920 Barmas has been the first violinist of the quartet which bears his name and which has acquired a wide reputation. Barmas has also made many remarkable transcriptions which have passed through numerous editions.

Saminsky Returns to New York

Lazare Saminsky has resumed his winter activities in New York as composer, director of the Emanu-El Choir concerts, and as one of the League of Composers' directors. After his recent European concert tour, which was marked by Mr. Saminsky's first appearance as composer and conductor in Berlin, by invitation of the International Society for Contemporary Music, and prior to his return to New York, he passed a few weeks in the Catskill Mountains with Mrs. Saminsky, working on his new opera-ballet, The Daughter of Jephtha. He was also reading proofs of his latest works, Venice, for chamber orchestra, and Litanies of Women, voice and orchestra, which are to be published shortly by Senart in Paris. The two latter works had an outstanding success in Paris and Berlin.

"Mr. Saminsky's Litanies contain beautiful and solid substance, exquisite harmonic texture, and a wealth of rhythm and accent. He conducted his concert with the authority of a perfect musician," writes the Paris Revue Musicale. "Mr. Saminsky's Venice is a colorful work, built on exquisite conceptions of sonority. His Litanies are full of emotional strain and impetus" (Berlin Börsen-zeitung). "Mr. Saminsky has gained in Europe a double victory as composer and conductor. One likes in his composition the intensity and quality of his emotion, coupled with solidity of writing, and in his conducting the subtle energy" (La Revue Internationale). "In the vanguard of modern music Mr. Saminsky occupies a most honorable position" (Figaro, Paris).

New Song by Sigmund Romberg

Sigmund Romberg, composer of the music of The Student Prince, Maytime, The Blue Paradise, the Desert Song, and the current New York success, New Moon, is hard at work on a new operetta for the Shuberts. Mr. Romberg has had no vacation and has been hard at work all summer, first writing and then rehearsing the New Moon. For all that, he managed to find the time to write a little concert ballad, For You, which will probably be found on many a recital and radio program during the coming season. For You has just been released by his publishers, M. Witmark & Sons.

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The New York Herald Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Archibald Sessions Completes World Tour

Word comes from Archibald Sessions, in a letter headed "at sea off Crete," that his round-the-world trip is progressing. Mr. Sessions played in Honolulu, Sydney, Australia, and Auckland, New Zealand, and broadcasted for 2FC in Sydney. He motored to Melbourne, where he had a delightful visit with Dame Nellie Melba, who is supervising the



Siff photo

ARCHIBALD SESSIONS
in a jinricksha at Singapore

Williamson-Melba Opera Company. From there he took a trip up around the Great Barrier Reef to Thursday Island and on to Celebes, where he got a slight sun stroke. After a few days of rest he proceeded through Java, Singapore and Sumatra to Port Said. He spent a week in Cairo, and is now back at work at So. Manchester, Conn., where he holds a position of organist and choirmaster, in addition to his teaching at his New York studio.

National Opera Club Has a Spanish Day

Betty Tillotson provided artists for the October 11 Spanish Music Day of the National Opera Club, Baroness von Klenner, president, in the Astor Gallery. Isabelle Burnada, contralto, who opened the program, was liked so much by the audience that each time she gave encores. Mabel Deegan, violinist, played Sarasate, Albeniz and Nachez pieces with such dash and expression that she made a decided hit; and Oliver Stewart, tenor, sang songs by Alvarez, Padilla and others with real Spanish spirit, in a voice distinguished by ease of production and nicety of expression. For these excellent artists Frank Chatterton gave support with piano accompaniments that were at all times sympathetic.

Mrs. Edgar Stillman Kelley, president; Mrs. William Arms Fisher, first vice-president; Mrs. Frank A. Seiberling, chairman; all of the National Federation of Music Clubs, lent their presence and ready flow of speech to the occasion. It seemed as if the Federation was holding a special session for the benefit of the Opera Club. Each talked in interesting fashion, and President von Klenner heard many compliments from them on the doings and standing of the National Opera Club. President von Klenner also introduced Albert Morris Bagby as "the man who does most for music in New York."

Mr. Bagby begged to be excused from saying anything. A feature of the meeting was the Promise of the Year, a forecast of what is coming in the operatic world, given by Leila Troland Gardner, who has just returned from a year abroad. Throughout the affair, the wise and witty remarks, introductions, and comments by president von Klenner were noted and enjoyed. Alberto Jonas, a guest of honor, read a paper on Spanish Music, and other honor guests were Mrs. George Liebling and Rafaello Diaz. Mrs. Nathan Loth was chairman of artists and Mrs. Augustus Kiesele chairman of reception.

New Dai Buell Records

A Duo-Art recording by Dai Buell of the Bach Siciliano was released in the September Bulletin which, because of its subtle beauty, caused the Aeolian Company of London to anticipate the release in this country with a special edition of its own. When Mr. Reynolds, of the recording department of the London Aeolian Company, heard Dai Buell's interpretation of this colorful composition, he persuaded her to spend a little extra time in the laboratory there so that foreign Duo-Art owners might have this roll at once.

The Siciliano, a dance rhythm closely allied with the Pastorale, is derived from a dance song popular in Sicily. Although it most frequently occurs in vocal music (Handel, following the great Italian masters, made great use of it), it is sometimes used for the slow movement in suites and sonatas. Easily the most beautiful one by Bach is that from the Sonata for Piano and Flute, in E Flat, and perhaps more adaptations for solo have been made of this little gem than any other Bach number.

Dai Buell finds the adaptation for piano solo by Zadora, a pupil of Busoni, most consistent with her feeling for the modernity of Bach, and says that he has made full use of overtone values. When this artist played this Siciliano in Boston for the first time a few years ago, Philip Hale had the following to say in the Boston Herald: "Bach's music was played with delightful clearness, understanding and tonal beauty. How entrancing the Siciliano!"

University Glee Club Plans Two Concerts

The University Glee Club of Brooklyn, which, after the first of the year, will celebrate its thirtieth anniversary, has started upon active plans for the bringing back of the musical and social prominence it enjoyed some years ago. To this end it is to have two very large concerts and dances, each with a supper.

The dates set for these just arranged events are Tuesday, January 29, and Tuesday, April 30. Both will be held in the big new Auditorium and ball room in the Elks Building, that has its own separate entrance on Boerum Place. A woman's committee, probably of fifty, is to sponsor both affairs.

Among the leading figures in Brooklyn's University Glee Club history of over thirty years have been Judge Edwin L. Garvin, William F. Atkinson, Henry E. McGowan, Clinton

H. Hoard, Dr. John A. Matthews and Joseph A. McCarroll. Alfred H. Hanson is its present president.

The new ballroom has thirty-eight boxes in its galleries, places for fifteen hundred chairs on its first floor, and the concerts will have a seating capacity of a minimum of thirty-five hundred.

Klibansky Studio Items

Sergei Klibansky, back from Europe, has reopened his studio in New York, a large class of pupils awaiting him. The activities of some of his best known pupils include the following:

Tilly de Garro sang with success at the opening of the Staats Opera in Berlin the roles of Marcellina (Fidelio) and Sophie (Rosenkavalier). Lauritz Melchior was heard as Otello at the Staats Theatre, Hamburg. Ludwig Eybich is singing at the Opera House in Dresden. Anne Elliott has been engaged for concerts in Spokane, Portland and Walla Walla. Edith Scott has been engaged as leading lady in Going South. Francis Berge sang at the Madison Avenue Presbyterian Church, New York. Lazlo Aligo has been engaged for New Moon, which opened in New York City. Virginia Mason gave a recital in Seattle in September. Heinrich Kuppinger appeared with success in Fidelio, and Louisa Miller at the Kroll Opera, Berlin. Anne Weil won a Juilliard Foundation scholarship in New York. L. Henning has been engaged as soloist at the Warburton Baptist Church, Yonkers, N. Y. Phoebe Crosby was heard in a concert in Cleveland in September. William Simmons will be heard in concerts in Berlin. Cyril Pitts will be heard at radio station WJZ, Wrigley Hour, and the Fosdick Hour, WEAF. Irene Taylor and William Weigle are soloists at the First Baptist Malden Church in Boston; they will be heard in a joint recital. Joseph Ludwigson has been singing at the First Baptist Church, Lynn, Mass., and at the United Church, Walpole, Mass. Johanna Klemperer will be the soloist in concerts in Russia, where her husband, Otto Klemperer, conducts the Symphony Orchestra. Lotte Howell, prima donna of My Maryland, has returned to New York, taking daily lessons from Mr. Klibansky.

Mr. Klibansky has also reopened his studio in Boston.

Buhlig Still on the Coast

Richard Buhlig has been combining a much needed vacation with master classes on the Pacific coast, and these classes have proved so popular with the students that he will have to repeat them next summer, instead of taking a contemplated trip to Europe.

Buhlig is staying on the coast until the very last minute, appearing in Pasadena with the Community Playhouse Association on November 4, then going direct to Moline, Ill., where he is scheduled to appear with the Tri-City Symphony Orchestra. He will then come to New York, playing eastern engagements until his regular tour commences in late February at Bristol, Va.

Van Gordon Sings for Newspaper Club

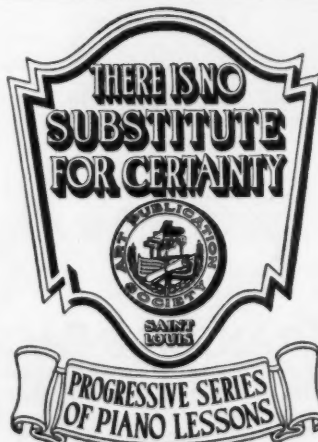
The Newspaper Club resumed the Sunday Afternoon Musicals, October 14, when Cyrena Van Gordon, mezzo soprano of the Chicago Civic Opera Company, consented to sing. Others who volunteered for the first Sunday afternoon program were: Enid Claire, pianist; Paul Brunet, tenor; Lucy Lowe, comedienne, and Alma Putnam, who assisted Miss Van Gordon at the piano.

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Ariel Rubstein: Pianist, Coach, Composer

Since Ariel Rubstein came to New York in 1922, at which time he made his debut as a pianist at Aeolian Hall, together with the violinist, Poliakin, he has been engaged in



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ARIEL RUBSTEIN

teaching, chamber music work and coaching. He is at present the pianist of the Beethoven Symphony Orchestra and plays over the radio with the Beethoven Trio on Wednesday evenings (WGBS) and on Friday evenings (WABC). As an accompanist he has appeared with the foremost singers of his country, including Chaliapin, Smirnoff, Lobinoff, Sibirakoff, Balanovskya, and many others. Mr. Rubstein was born in Kiev, Russia, in 1901. He studied piano and composition with Vladimir Horowitz at the Kiev Conservatory, graduating as the youngest member of the piano class. His teacher was the renowned Puchalsky.

His father, a wealthy jeweler, lost his fortune during the

Russian revolution, and the young musician was thrown on his own resources after leaving the conservatory. He soon won the position of coach at the Kiev Opera, and in that capacity became well known in Russia. He is considered an authority on modern Russian songs, and a number of the best known Russian singers prepare their recital programs with him.

Mr. Rubstein wrote the pantomime ballet, Miss Bluebeard, for Greta Nissen in the recent Ziegfeld production, No Foolin'. He has been repeatedly acclaimed by the newspapers throughout the country, wherever he has appeared in concert or recital.

Guilmant Organ School Scholarship Winners

It is announced that the free scholarships annually offered by the Hon. and Mrs. Philip Berolzheimer at the Guilmant Organ School have been awarded to Donald Wilcox, Fitchburg, Mass.; Roberta Bitgood, New London, Conn.; Betty Geer, Freeport, L. I.; Marion Nelson, Jamestown, N. Y.

Dr. Carl, founder and director of the Guilmant Organ School, gives those who are eligible for the Guilmant Scholarship a careful examination, and when the selections are made, there is a complete guarantee that those so favored have been wisely chosen, and will, barring accidents, develop into honorable and useful members of the organ profession. No school of organ playing has done a more useful work than the Guilmant Organ School under Dr. Carl's efficient direction, and those who have gone out of this school in the many years of its continued existence have taken not only good organ playing into the communities where they have settled but fine musicianship and exalted ideals as well. The Berolzhimers are to be congratulated upon having made tuition at this school possible to many who could not otherwise have afforded it.

Bruce Simonds in Recital in London

Bruce Simonds, pianist, gave a recital at Wigmore Hall, London, on July 4, and according to the enthusiastic press notices he received, scored a great success. The Musical Times declared that he is a pianist of whom any nation might be proud. "Not only are his executive attainments of the highest order," wrote E. F. in that paper, "but his power of communicating the thought of music to his audience is commanding, and, in not a few respects, unique." In commenting on Mr. Simonds' playing of the various numbers, by Bach, Beethoven, Ravel, Josef Suk, Chopin and Brahms, this same critic remarked that the fugue in Bach's Capriccio on the departure of his beloved brother and the Beethoven Sonata opus 101 were played with remarkable insight and evoked prolonged and enthusiastic applause, but, he declared, "Ravel's Gaspard de la Nuit gave Mr. Simonds the best opportunity to display his great powers of thought and invention. In tone, style and intellectual grip the interpretation of these pieces will always remain a fragrant

BRUCE SIMONDS
at Marley, Haslemere, England.

memory to those who heard them." Of equal praise was the opinion of the critic of the Christian Science Monitor, who wrote in part as follows: "Bruce Simonds has both historic and aesthetic perspective in his playing. His interpretations link onto the great past when he plays Bach and Beethoven, and he spaces out musical designs with an intellect that foresees the end from the beginning. Simonds' playing of classical works was so good that it was all the greater pleasure to find he could do the moderns as well."

Mr. Simonds is shown in one of the accompanying photographs having tea at Marley, Haslemere, Eng., with Mrs. Tobias Matthay, Dora Matthay and Rosalind (Mrs. Bruce) Simonds. In the other picture he is shown with Tobias Matthay's class of American pupils at Haslemere. The group also includes Mrs. Tobias Matthay, Dora Matthay, Mrs. Simonds, Denise Lassimonne, Richard McElanahan, Pauline Danforth, Albion Metcalf, Laura Remick Copp, John Blackmore, Eleanor Goddard, Frances Johnson, Mae McKenzie, Tsaya Matsuki, Lila Holmes and Elsie Cook.

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**SAMUEL GINSBERG**

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New York City

Artists Everywhere

(Continued from page 35)

on January 19, when a program devoted exclusively to songs by this composer will be presented.

Arthur Kraft's engagements for next season include among others a performance of the St. John Bach Passion in Cleveland in April, The Messiah with the Apollo Club of Chicago, and many recitals. An extensive tour is being booked for the tenor in February.

The Lachmund Music Studios are continuing under Mathilde Lachmund, widow of Carl V. Lachmund; her associate teachers are Marjorie Gleyre Lachmund, Roslyn Pinsky, and Harold Henry.

Earle Laros has been reengaged as conductor of the Easton Symphony Orchestra for the coming season. Among the soloists who will appear with the orchestra are Maria Koussevitzky on November 22 and Benno Rabinof on March 21.

Walter Leary, baritone, will give a recital at Steinway Hall, New York, on December 12, at which time he will present a German and American program of unusual interest.

Geraldine Leo, violinist, who has spent the past two and one-half years in Paris, will make her debut on October 31 as soloist with the Orchestre du Conservatoire under the direction of Gaubert. After this appearance Miss Leo will go to Germany, where she will play with the Berlin Philharmonic. She will then return to the United States and appear in concert under the management of R. E. Johnston.

Boris Levenson, harmony and orchestration teacher, composer and conductor, has been invited to act as a judge in the song contest arranged by the Composers' Club of San Antonio, Tex. His Dance Orientale (violin and piano) is included in the program of the Alberta, Canada, music festival. The Art Music Company, of Edmonton, Alberta, carries a complete line of the Levenson compositions. Mr. Levenson has issued a booklet, How Rimsky-Korsakoff Taught, containing many interesting pictures of himself and the famous Russian composer, whose pupil he was.

Hazel Longman, soprano, who made an auspicious debut last April in Steinway Hall, New York, spent the summer at Huntington, L. I., working with Lillian Busch Milyko, soprano and voice teacher of New York and San Angelo, Tex. Among Miss Longman's dates for the coming season are an appearance at the College of New Rochelle; a joint recital with Beatrice Wickens, pianist, in Brooklyn, N. Y.; an appearance at Jackson Heights, L. I., and several radio recitals.

Elizabeth P. Lyman, of Little Rock, Ark., a busy singer and teacher, has pupils who broadcast frequently; friends in the metropolis still think of her lovely voice and gracious personality.

David Mannes resumed his visits to Cleveland as supervisor of music at the Laurel School on October 10, with a two-day stay there. This is the twelfth year of his visits to the school, of which Mrs. L. A. Lyman is principal and which is one of the most prominent girls' schools in the country. Mr. Mannes will make three visits to the school during the year.

Myrtle Louise McMichael, soprano, sang at Hotel Loch Arbour, Allenhurst, N. J., in August, and at Lake Mohawk Country Club, Sparta, N. J., after that. She had to sing encores both times, and was especially admired in her group of songs sung in Indian costume. The chairman of the Mohawk Club wrote her: "It was a rare treat; you gave real pleasure." About that time she also gave a recital in Frankfort, Ky., when the State Journal said in part: "Magnificently sung . . . easy production, flawless diction and beautiful style." She also sang at the Church of the Ascension of that city by special arrangement.

Kathryn Meisle, contralto, whose successes with the San Francisco Symphony Orchestra the past two seasons, and her many appearances with the Pacific Coast opera companies, have created a demand for her in the west, has been engaged for a pair of concerts with the Los Angeles Symphony Orchestra, with Verbrugghen conducting, on November 22 and 23. Miss Meisle also will tour in recital on the Coast, beginning at Bellingham, Wash., on November 1 and ending at San Diego the middle of December.

Yolanda Mero, Hungarian pianist, whose Capriccio Ungarese, performed by the Cleveland and New York Symphony orchestras last season, entitles her to be ranked as a composer as well, will give her only New York recital of the season on the afternoon of November 13 in Town Hall.

Hans Merx, baritone and vocal teacher, has given recitals in various health resorts in the Rhine region of Germany, such as Bad Bertrich, Bad Ems, in Bonn, etc.; his Bad Ems recital was under the auspices of the Staatliche Kurdirektion, when he sang four groups of songs, one of them in English.

Marie Miller, harpist, gave a recital on October 13 at Wyseham Rise School, Washington, Conn. On the 16th

she was heard over WJZ on the National Broadcasting Company's program, Works of Great Composers, at which time she played Debussy's Danse Sacree and Danse Profane with orchestra accompaniment.

Philip Mittell, violin instructor, again is busy at his studio, where many talented pupils study with him; among these Walter Scott is conspicuous.

Benno Moiseiwitsch, who is now concertizing in Australia, goes from there to Java, Manila, China and Japan, reaching California early in January. After playing a series of concerts along the Pacific Coast, he will arrive in the East about the middle of February.

Flora Mora, Cuban pianist, gave recitals in Vienna, Munich and Prague with success; proceeding to Germany, she is expected home in the near future.

The Musical Guild of New York gave the first Sunday afternoon tea on October 21, the Norfolk Trio presenting the musical program. The purposes of the Guild are, promoting interest of musicians, and affording artist-members to be heard under favorable conditions.

Charles Naegele, pianist, who has become so popular as soloist with the leading symphony orchestras, has been engaged for a pair of concerts with the Detroit Symphony on March 21 and 22.

William Neidlinger, long known as organist-choirmaster of St. Michael's P. E. Church, New York, and professor of music at City College, has composed America My Wondrous Land, words by Harry Webb Farrington. It has a straightforward melody and incisive rhythm and should become popular; it was first sung in Public School 54, New York, in February, 1928.

Elly Ney will be the soloist for the People's Symphony Concerts in New York on February 15, shortly after her arrival in this country from new European triumphs.

John K. Patterson, father of Janie A. Patterson (Mrs. Chas. B. Wagoner), is kept in memory through the Baptistal Font, donated by the family, in St. James Evangelical Lutheran Church, Concord, N. C. The church program shows splendid religious and social activity, the musical activities being under Dr. H. A. Stirewalt.

Alma Peterson will create the role of Ariadne, in Strauss' new opera, Ariadne aux Naxos, at its premiere in America, November 1, by the Philadelphia Civic Opera Company. Her splendid success in singing Aida three successive nights in August, in St. Louis, was most gratifying to all concerned.

Gina Pinnera's engagements continue to be announced by her managers, Haensel & Jones. The latest of these is in Lexington, Ky., on January 15, which will be the artist's first appearance here after her return from operatic appearances in Germany in November, December and the first week in January.

Marguerite Potter, president of the New York Madrigal Club, announces a reception and musicale at her studios, October 26, 8:30 p. m.

Hazel Price, coloratura soprano, sang Lucia recently with the International Grand Opera Company in New York. Miss Price received her entire vocal and artistic training from May Stone.

Frederick W. Riesberg, A. A. G. O., recently played three White-Smith publications at his evening organ recital preceding service, at Calvary Baptist Church, New York, where the Rev. Dr. John Roach Straton is pastor. They were O'er Flowery Mead, Distant Chimes, and Postlude in D, Whiting. Needless to say, large audiences heard these works.

Emma Roberts' appearances this summer at Newport and Bar Harbor have aroused new interest in this charming contralto. One of her engagements for the 1928-29 season is in Washington, D. C.

Mr. and Mrs. Francis Rogers gave programs of songs and original monologues at Taconic, N. Y., and Miss Spence's School, New York, October 5 and 8. They also appeared at Hampton Institute, Va., October 20.

Boris Rosenfield, pianist, broadcast from the Standard Station WFBL, Syracuse, N. Y., recently and received many flattering comments on his playing. New Yorkers will remember his brilliant recital in Town Hall.

Jean Rouse, teacher of piano as well as an accompanist, is at present residing in Chicago. Miss Rouse has many pupils under her guidance and the prospects for the coming season look very favorable.

Eleanor Phillips Sabary recently presented her pupils at the New Jersey State Normal School, Trenton, N. J., in a recital of original compositions. Those taking part in the program were Marion Lorenz, Hazel Peters, Agnes Keen, Dorothy Hailey, Helen McAleer, Gertrude Grieshaber, Jessie Newman, Claire McLain, Dorothy Connolly and Nancy Mulmond.

Felix Salmon, English cellist, will make two appearances in Philadelphia with the Curtis Quartet this season, on January 9 and January 23.

Harold Samuel will make his fourth American tour commencing in January. In addition to several New York

recitals, he will also give three Bach recitals in Chicago. Later he will play in St. Louis, with the Symphony Orchestra of that city. His tour will take him from Winnipeg to Tallahassee, Fla.

Elliott Schenck composed and directs all the music for The Light of Asia, with Walter Hampden, now running at his theater. He has evidently made an intensive study of oriental rhythms and music, all of which synchronizes with the play. Ratan Devi sings authentic Buddhist songs, and Sri Ragini contributes oriental dances, while the maidens' dance has most characteristic musical picturization.

Israel Siekierka has been engaged by the Leefson Conservatory, Philadelphia, as head of the violin department. For the past ten years Mr. Siekierka has been appearing as concert master for leading symphony orchestras. His career as a musician also has included a professorship of violin at the Imperial Conservatory at Saratov, and many recital appearances in Europe and the United States.

Walter D. Smith, pianist, recently gave a concert at Clarks Summit High School, Clarks Summit, Pa., the proceeds of which have made possible a scholarship at the Keystone Colony of Music, La Plume, Pa., for five years. The winner will be selected from the graduating class each year. Mr. Smith also recently gave a two-piano concert assisted by Lillian T. Weiland at Marywood College, Scranton, Pa.

Helen Stanley, concert and opera soprano, will have eight appearances in Philadelphia this season, three with the Philadelphia Orchestra in the Beethoven Ninth Symphony, under the direction of Ossip Gabrilowitsch, and five with the Philadelphia Civic Opera Company, where she has been guest artist for the past four seasons.

Ruth Harris Stewart, New York and Philadelphia vocal teacher, and her husband spent a month in North Brookline, Me., in the Blue Hills, following a two weeks motor tour in Canada.

Edwin Orlando Swain, baritone, will start a Middle Western tour early in November, his first appearance being in Indianapolis on November 9 as soloist with the Matinee Musical Club.

Jerome Swinford, baritone, was the soloist at the summer series of concerts given annually at Buzzard's Bay by Edgar Davis, being one of a number of distinguished musical artists who appeared in that exclusive colony this season.

Clara E. Thoms, vocal authority of St. Louis, Mo., has added to her activities that of director of radio station WIL, of that city; two of her singers are extremely popular, Jack Coleman, tenor, and the baritone, Norris Allen, who were heard in grand opera radio performances. WIL News, issued weekly, gives much space to Mme. Thoms and her manifold activities.

Carl H. Tollefsen, violinist, of the Tollefsen Trio, and Mrs. Tollefsen, have resumed teaching activities in Brooklyn. The trio will appear in concert at the Brooklyn Institute, Hunter College, New York, etc., in addition to its recital at Town Hall on November 3; they will tour in February, with appearances at Elizabethtown and Lancaster, Pa.

Nevada Van der Veer has been secured by Betty Tiltonson, through the courtesy of Hansel & Jones, for the Hartford Oratorio Society at Hartford, Conn., on December 2. The work to be given will be Sullivan's Te Deum, with Mme. Van der Veer as soloist on the artists' program during the second half of the evening.

Katharine Evans von Klenner, who for seven years was president of the New York Press Club, was elected honorary president on October 13.

Claude Warford and Willard Sektberg have returned from Paris, and are busy, Mr. Warford teaching, and Mr. Sektberg on tour as accompanist for Mary McCormick until the end of December. Among the busy Warford students are Allan Jones, tenor, who has been engaged for several appearances with the Philharmonic; he has also signed a contract with the National Broadcasting Co. William Hain, tenor, has also signed with the N. B. C. until next May; Joseph Kayser, baritone, sings in Milwaukee and Chicago this month; Florence Otis has a mid-western tour booked; Janet Adamson, soprano, will give concerts in Richmond, Va., and in Philadelphia before returning to France to fulfill operatic engagements.

Vernon Williams, tenor, and son of the late H. Evan Williams, and his wife, Alberta Parson Price Williams, have located as instructors of voice and piano in Akron, Ohio, the former Williams home.

Zilpha Barnes Wood, president and conductor of the Grand Opera Society of New York, announces a Halloween party for members and friends, Sunday evening, October 28. This society, founded in 1919, has been endorsed by Walter Damrosch, Otto Kahn, and others, and is planning some notable performances.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Revolutionary Methods of the American Piano Company Will Create a Profit Through Readjustments in Directing Capital into Different Channels—Problems of the Dealer With Three Leaders

Third Article

In the tremendous revolutionary processes that are now being put into effect by the American Piano Company, there is made plain the savings that attends the reduction of the inventories in the industrial phase of the great piano institution. One might say that it was easy to overcome the adherence to traditions as to the manufacturing of pianos, for there is a dominant head that directed. When, however, we touch on the distribution methods, we then get in touch with the dealers. We must admit that unless the dealers sell the products of the factories, the manufacturing end of the business would stop, unless the manufacturers took up the retailing of the products themselves. Up to the present, however, the efforts of maintaining chain stores by the manufacturers has not proven a success, probably due to the very questions that now are being agitated and presented, relating to the changes that are being made by the American Piano Company.

We showed in the second article on this subject the great savings that were being effected in the production of pianos by the American Piano Company through the reductions as to the inventories. This leads naturally to the dealers and the difficulties presented in passing on to the dealers a complete and thorough understanding of what this reduction in inventory means. This is difficult in that each dealer represents a separate unit dominating itself with over one hundred representatives throughout the United States, that are affected by the changes in distribution upon the part of the American Piano Company.

The Problems of Construction

We find that in each city two dealers have given up leaders and that one dealer now represents the three leaders of the American Piano Company, that is, the Mason & Hamlin, the Knabe, and the Chickering. The announcement that this change of representation would go into effect was as startling as when it was announced that the Knabe, the Chickering, and the Foster-Armstrong Companies would be consolidated into the American Piano Company. It was deemed impossible for such a combination to succeed, and yet it did succeed. It was so successful in fact that it added later on to the number of pianos in the combine by the absorption of the Mason & Hamlin, which move again was predicted would be a failure.

Now we are confronted with the consolidating of units of name values or leaders in one house. The individual cities in which these changes were made presented for a time a chaotic condition. There were two dealers left without leaders, and three leaders were concentrated in one house, just as has the American Piano Company concentrated in New York City.

When one realizes that with over one hundred representatives throughout the country that this same number of centers were thrown into confusion as far as the piano business is concerned, there presents the everlasting question since the announcement was made as to the changes in distribution,

"How can a dealer adequately represent three such pianos as the Mason & Hamlin, the Knabe, and the Chickering, with the Rochester unit as to the creating of a full line?"

The result as far as New York City is concerned is settled. All the lines of the American Piano Company are in one building, this designated Ampico Hall.

It is evident that the Ampico will be made the dominant instrument in presentation, but it remains to the dealer to work out the handling of the lines upon their own floors.

The Answer

The retail man with a stubborn mind will protest until it is definitely settled and presented in an overwhelming degree that if the plan is a success in New York City it can, with modifications, fitting the environments as to population and industrials in other cities, be made a like success.

The people of New York, as has been said, are just the same as the people in other cities. For the benefit of those doubters who seem to feel that "can't" is their slogan in living, Ampico Hall, in Fifth Avenue, New York, carrying the entire line of the American Piano Company, is doing more gross business at the present time than the three houses with their separate overheads and which is now concentrated into one location, than before the consolidation as to the retail work.

We have shown in a previous article that the reduction in styles in each unit of the American Piano Company has been reduced something like 50 per cent. as to inventories, and that this additional capital that was realized from a style-producing condition could be utilized in the banking end of the business to great advantage. It was suggested that this reduction as to inventory which released a great amount of capital, could be utilized to greater advantage in other departments of the business.

Turning to the conditions that present in the retail house carrying the same line as is carried in Ampico Hall in Fifth Avenue, New York City, let this question of reduction of styles which has brought about a great saving as to inventory, apply that to floor space, or the rent, of the dealer in the ability to represent adequately the lines of the American Piano Company with adequate results as to presentation of the various pianos to the public, there will be a like reduction in the overhead of the dealer as is shown in the reduction of expense as to inventory in the manufacturing.

The writer said in the last article upon this subject, the following:

"The present writer has contended for many years that the waste in manufacturing and in selling, in the lack of collection ability, has made the piano business what it is. That means that the piano business in itself is a great profit producer, but the profit often is wasted in the useless carrying of heavy and useless inventories that spell waste."

It is a fact that this loss in profits has been absorbed in waste expenditures, starting in with floor space necessary to carry a representative line of the various makes. In other words, it means that the foundation of the overhead of a retail piano house lies in its rent.

Where the Profit is Lost

Piano dealers throughout the country, and especially those who represent high grade lines, have been profuse in their wasteful methods in the endeavor to have warerooms that would be grander than "the other fellow's." One can start in with the item of rent, and as the rent expense increases, all other expense incidental to the selling of pianos also advances.

The statement has been made by the present writer that it costs as much to sell a piano under existing conditions as it does to make it. This evidently presents itself to the president of the American Piano Company, and in starting in the saving process that any banker would advise, he began with the manufacturing. Now the process extends to the dealer, who is getting the advantage of the illustration in saving of inventory in the ability to conserve his first overhead in the amount of space that he can save in the handling of the three lines. An acute dealer will at once say that the carrying of three such pianos as the Mason & Hamlin, the Knabe and the Chickering would require more space than the handling of one such make. Under the old system of superfluous styles the dealer was required to carry three times as many pianos to represent one instrument as he will be required to carry under the present system.

Creating a Financial Reserve

It is going to take time to demonstrate this, but the fact is that the waste in the retailing of pianos is greater than in the manufacturing of pianos. The waste in the piano factories generally has been excessive, due to the hanging on to old methods that modern machinery can eliminate. Careful conserving of the capital utilized in manufacturing in the way of "carrying stock" will give a financial reserve that will eliminate one of the greatest expenses in the administering of a business, and that in the transactions regarding paper, loans, extensions, etc.

The dealers themselves are as guilty as the manufacturers in this respect. They "carry on" as to displays, making a big showing, and all that pertains to the average retail piano store to an appalling extent. Properly applied, the money wasted in this way would eliminate the necessity of "hocking" paper, of borrowings, of extensions, of allowing the past due in collections to accumulate to that degree that the borrowing is made necessary. Collections, probably presenting harder work, are let slide because of the ease of renewals causing the paying of additional interest.

When we dig into the banking business, we find that the great transactions, while shown in enormous sums, are figured out in pennies as to the profits. The piano dealer seems to work on exactly the opposite side. He thinks that a 100 per cent. mark-up gives him a 100 per cent. profit, when he is probably spending 110 per cent. to 125 per cent. to make the sale.

This will be resented probably by a great many people in the piano business. It may be resented by those who represent the American Piano Company line, but if the dealers who have the representation

Piano and Musical Instrument Section

Expressions

(Continued from page 43)

of the American Piano Company line will but study their financial affairs from the point of view of making every dollar work to advantage, there can be savings affected not only as to the inventory as to stock, but in the overhead which starts in with the rent.

There is one thing made apparent in this new distribution method of the American Piano Company, and that is there has been a marked decrease in the number of piano dealers. If there are as many piano dealers operating today as is claimed by some, where do they get their pianos? They are not being turned out in the factories, and if there has been a reduction of 50 per cent. in the production of pianos through this year of 1928, there are a whole lot of dealers in the country who have not bought a piano this year. *There is a marked increase, however, at the present time in the piano demand.*

Idle Talk vs. Solid Facts

The shock created through the new distribution methods of the American Piano Company has passed, and men are getting down to business. Those who can not understand the methods that are presented to them, and there are many, are somewhat acid in their talk.

All this talk, however, will boil down to the fact that each dealer who takes on the American Piano Company line must solve his own problem as to his own territory. There is presented to him what has been accomplished in New York City, and he can utilize that as a model for the bringing about an adjustment to the new field of retail selling and apply that to his own policies in selling. As has been said, there are no two dealers that conduct their selling along the same lines.

Along with this solving of the problem of selling, the dealer must realize that in the concentrating of his business with one house, he is utilizing his capital to a greater and better end than where it is distributed among a number of manufacturers. In other words, each unit that represents the American Piano

Company in the retail field is a partner, and this no doubt will work out as the dealers adjust themselves to the new methods in selling and readjusting their financial methods through applying capital through the savings effected. There will be a closer relationship brought about through this new method of distribution on the part of the American Piano Company.

It can not possibly be charged that the concentration of the products of the American Piano Company into the hands of one dealer in each city is destructive. On the contrary, it is believed, at least by the present writer, that there will be given to the piano dealers an illustration of what it means to lower the inventory as to stock, and which will follow if this advantage is taken in the doing away with big storage warehouses, of wasted floor space, etc., in concentrating the efforts to a few styles instead of a multitude of styles.

Conserving the Profits

This will do away with that extravagance so much complained of which will be conserved through the various channels of dissolving the wasteful traditional methods of carrying in stock 50 per cent. more than is absolutely necessary in obtaining the sales that will create a profitable business, instead of hanging on to the old idea that the more pianos you sell, the more profit you make, leading to the selling of large numbers of pianos at profitless figures, when by the concentration upon a few tried styles will do for the retail business just exactly what has

been done for the manufacturing business as presented in these pictures that have been attempted to be drawn.

The next article in this series will be the last. An effort will be made to present figures that will demonstrate what is being carried out through actual returns by the American Piano Company revolution, which it is believed will be a great benefit to the entire piano trade and industry finances.

WILLIAM GEPPERT.

Freshman and Freed-Eisemann in Important Radio Merger

In one of the most important moves in the radio industry for some time, a consolidation of two of the leading radio manufacturing concerns has been announced. The Chas. Freshman Co. and Freed-Eisemann Radio Corporation are the parties in the consolidation. In an official statement, C. A. Earl, president of the Charles Freshman Co., stated: "Radio has become a household necessity and as such it demands the same sound business methods that are employed in the manufacture of automobiles or any other necessity, and the merger of these two companies makes it possible to inaugurate economical operation of all departments of the business on the same basis as has taken place in other lines of industry. We are going to give the radio buying public and the trade quality merchandise at a fair price. It has always been my belief that a sale is only a temporary advantage, but a satisfied customer is a permanent asset."

Henry Junge Arranges Year's Musicales at White House

Henry Junge, of Steinway & Sons, who for many years has been in charge of the musicales given by the White House, has just finished arrangements for another year. Four concerts will be given, on November 8 and 22, December 13, and January 17, each following some state function. The details as to the artists are not yet forthcoming. This brief notice brings to mind the fact that Steinway & Sons, through their representatives, Mr. Junge, have been official purveyors of music to the presidential family for many years back. Each succeeding president has recognized the perfection of the arrangements and the quality of the musical offerings so that the custom of retaining Mr. Junge for these important events has been passed on from one to another. This is, incidentally, a graceful mark of esteem which has no parallel in the music business.

Big Loss in Sherman-Clay Fire

Sherman, Clay & Co. have succeeded in securing a warehouse in San Francisco where they can take salvaged merchandise from their warehouse at Spear and Harrison Streets, which was partly destroyed by fire on the evening of October 6. The exact amount of the damage cannot be told till all the damaged new pianos are removed from their packing cases and examined. The new pianos, most of them boxed, were on the first floor, and damage to them was largely from water and chemicals. The shop on the floor above and all the pianos in that section of the warehouse were wiped out. The warehouse had fireproof divisions and the section occupied by the Victor Talking Machine Co. sustained practically no damage to the merchandise stored there. It is still thought that the loss of pianos and to shop will probably run between \$200,000 to \$300,000. Much depends on the condition the boxed pianos are found to be in. The loss is fully covered by insurance.

The New Gulbransen Service Manual

The Gulbransen Company has just issued a new service manual, fully illustrating and describing the features of Gulbransen mechanism. The book is changed in form and color from the previous edition and has several new sections. One of the new sections is devoted to the Gulbransen Reproducing mechanism, showing every part in full detail. Another new section is devoted to the "glued up" type of valve system. In addition to the various sections, such as devoted to the silencer, the bellows system, the motor, etc., there is a three page spread showing the complete Gulbransen instrument with the upper and lower panel removed and with exact part identified.

This service manual will be supplied to those in the trade who have use for it and who have not yet been furnished a Gulbransen hand book of this nature. To those who have the earlier edition of the Gulbransen Service Manual the company will supply new inserts which may be placed on the last few blank pages and thus make the old copies that are now in circulation, complete. This edition of the Gulbransen Service Manual has a heavy green cover and is of the loose-leaf type.

George M. Ott with Hardman

George M. Ott has been appointed travelling representative for Hardman, Peck & Co., for the state of Ohio. Mr. Ott is well known throughout Ohio, having been for many years engaged in the retail piano business in Cleveland, where he handled the local representation for the Hardman line. It is understood that the store will be continued under his supervision.

The Schoeppe Opens Remodelled Store

The Schoeppe Piano Company, Chicago, recently held the formal opening of its store, after having been closed some time for considerable renovation and re-decoration. The opening was held over a three-day period, and included gala concerts and entertainments. The new store was one of the

most attractive in Chicago. Two large display windows opening on an extensive main sales floor with plenty of room for stock. The store is decorated throughout in ivory and gold. Rudolph H. Schoeppe is the oldest piano dealer in that section of the city, having established his store thirty years ago.

American Piano Company Consolidates Advertising Depts.

The American Piano Company has consolidated its retail advertising department with the national advertising department. This announcement was made on October 15. Robert Warner, advertising manager, will have full responsibility for both the national and retail advertising. Ben N. Pollak continues to function as assistant advertising manager. Stanton B. Fisher who has been in charge of advertising for the retail stores of the company, will continue in that capacity, under Mr. Warner's direction.

The American Piano Company operates a chain of retail stores under the name of Ampico Hall at the following addresses:

584 Fifth Avenue, N. Y. C.
130 East Fordham Road, N. Y. C.
61 Flatbush Ave., Brooklyn, N. Y.
146-10 Jamaica Ave., Jamaica, N. Y.
21 Central Ave., Newark, N. J.
1721 Euclid Ave., Cleveland, Ohio
395 Boylston St., Boston, Mass.
234 South Wabash Ave., Chicago, Ill.

J. J. Burke with Larkin Music House

James J. Burke, who until recently was manager of the piano department of Buckingham & Moak Co., Binghamton, New York, has been appointed manager of the piano department of the Larkin Music House. Mr. Burke, prior to his coming to Binghamton a year ago, was sales manager of the John Wanamaker piano department, New York City.

Mrs. Laura A. Ellis Dead

Mrs. Laura A. Ellis, wife of A. I. Ellis, proprietor of the Ellis Music House, Uniontown, Pa., died recently at her home in that city, at the age of eighty-three. She is survived by her husband, three sons, three daughters, and thirteen grandchildren.

Harnett Music Shop Bankrupt

The Harnett Music Shop, New York, Denis A. Harnett proprietor, is reported bankrupt. Liabilities are listed at \$27, 974, against assets of \$16,029.

The Name Value Group

"AMERICA'S FINEST PIANO"
A. B. CHASE
ESTABLISHED 1875

"THE SWEET TONED"
EMERSON
ESTABLISHED 1849

"SECOND OLDEST PIANO IN AMERICA"
LINDEMAN & SONS
ESTABLISHED 1850

A Distinctive Line
for
Exclusive Representation

A. B. CHASE - EMERSON CORP.
12 WEST 42ND STREET
NEW YORK, N. Y.

FACTORIES AT NORWALK, OHIO

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys,

Piano Forte Ivory for the Trade

Piano and Musical Instrument Section

Bringing the Forces of Music to Aid in the Selling of Pianos

*The Remarkable Example Presented By Robert Braun,
Steinway Representative, in Pottsville, Pa.*

Robert Braun, Pottsville, Pa., is an outstanding figure in the music industry. The record of his achievements is a lengthy one, and his career is



ROBERT BRAUN,
Steinway representative and head of Braun School of
Music, Pottsville, Pa.

marked with a strong flavor of individuality. Mr. Braun enjoys the distinction of being both a successful musician and a successful business executive, two achievements which are rarely combined in one person. Mr. Braun is a modest individual, and it is only by reading between the lines that one can appreciate to the fullest extent his success and the qualities which enabled him to achieve it.

For many years, Mr. Braun has been the central figure in musical activities in his section of Pennsylvania. As head of the Braun School of Music, and as the local Steinway and Aeolian representative in Pottsville, he has come in contact with every one in that part of the country, who is interested in music in any form. As a teacher of music, Mr. Braun is widely known and respected. He is an admirer and friend of the famous pianist, Leopold Godowsky, whose influence may be traced in the methods adopted in the piano classes at the Braun

School. Mr. Braun has also experimented widely with up-to-date methods of teaching, including class instruction with the Visuola and Audiographic Music. Views of the Audiographic and Visuola group classes are shown with this article.

As a piano man, Mr. Braun is a shrewd executive and a worthy member of the Steinway dealer family. What is perhaps a bit unique in these days of stress and strain, throughout his career as a piano man, he has held rigidly to a high grade system of piano merchandising. Every department in the Braun piano store shows a profit, because it is conducted along the best principles that have been outlined for



THE BRAUN SCHOOL OF MUSIC BUILDING

twice a year. Mr. Braun has not only made this a strong point in his selling, but through a careful follow up has actually secured most of his former



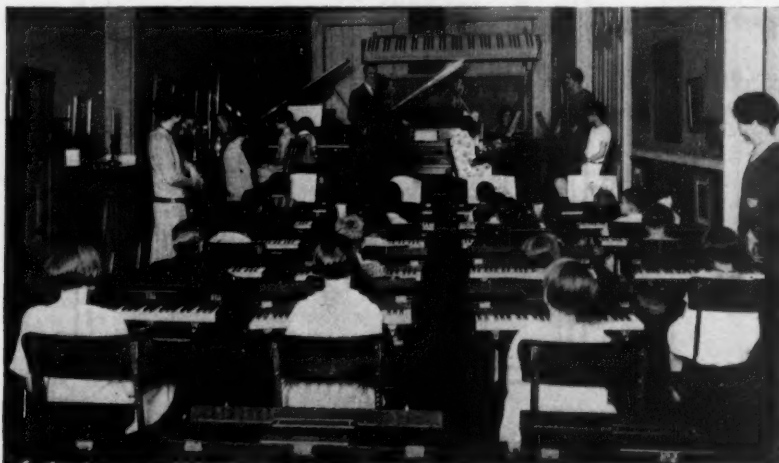
PARTIAL VIEW OF THE BRAUN PIANO SALONS

it. Mr. Braun was one of the first piano men to realize the logic of having the tuning and service department stand upon its own feet, and not only pay its own expenses of management and operation, but to show a profit at the end of the year. He has vigorously supported the campaign initiated by the National Association of Piano Tuners, urging all piano owners to have their pianos tuned at least

customers to subscribe to the tuning services which he has inaugurated. The Braun service department is on a self supporting basis.

Robert Braun, among a select circle of intimates, is known as the "Style B Man", the somewhat obscure point of this being that he probably has sold more Steinway Model B grands than any dealer

(Continued on page 48)



DEMONSTRATION CLASS WITH AUDIOGRAPHIC ROLLS USED IN TEACHING



A SMALL VISUOLA CLASS OF THE TYPE THAT HAS MADE
A GREAT SUCCESS THROUGHOUT THE COUNTRY

HERE'S

where we change "pianissimo"
to "crescendo"

IN YEARS PAST the Mason & Hamlin Piano, though recognized as supreme by the musical profession, has never been insistently brought to the attention of the great buying public.

But now comes a change. The forte pedal of widespread advertising is to be applied.

On the opposite page is reproduced the first advertisement of the powerful campaign just beginning. Eleven great magazines will carry this advertisement into practically every "preferred-prospect" home in the United States. *Your* prospects will see it. Can they fail to read it?..... Read it yourself, now, and judge.

MASON & HAMLIN COMPANY
New York • • Boston

*This advertisement will appear in
the following magazines:*

COUNTRY LIFE	- - - -	October
SPUR	- - - - -	September
TOWN & COUNTRY	- - -	November
VOGUE	- - - -	September 29th
VANITY FAIR	- - - -	October
HOUSE & GARDEN	- - -	October
HARPER'S BAZAR	- - -	October
HOUSE BEAUTIFUL	- - -	October
AMERICAN HEBREW	- -	October 5th
ETUDE	- - - - -	October
ARTS & DECORATIONS	- -	November

M

THE LONELY TASK

Every art, every science, has its passionate seekers of perfection—men consecrated to the lonely task. An achievement far beyond the understanding of the crowd is the goal toward which their whole endeavor is shaped. They will never be known of the multitude. They do not desire it. Their message is for the few.



It is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers. It is obvious that the makers of the Mason & Hamlin must make fewer pianos than other manufacturers. The price of the Mason & Hamlin is, of necessity, higher than that of any other piano. Few, therefore, will ever possess this supreme instrument. But in the patronage of these few, whose selection is based on their own sure knowledge and appreciation, the makers of the Mason & Hamlin find their reward.

Mason & Hamlin

BOSTON • NEW YORK

\$1,650 to \$3,000 Period Models to \$22,500

*An initial payment of 10% will place a Mason & Hamlin in your home.
Salons in principal cities*

Piano and Musical Instrument Section

Using Music to Help Piano Sales

(Continued from page 45)

representative now connected with the Steinway organization.

This is only one particular in a long record to which Mr. Braun points with pardonable pride. The view of the piano store and school which is shown here, gives a somewhat inadequate presentation of the business methods of the Braun organization, and he has deliberately tried to maintain a friendly, homelike atmosphere in both the store and in the school. He does away immediately with any of the high pressure suggestions that have become prominent in many retail piano establishments. However, this is the only point which may, by the wildest conjecture, be termed out of date. The piano trade of this country can learn much by an examination of Mr. Braun's methods.

He admits there is no great profit gained from the conduct of his school. He is encouraged in the work, because he loves it, and it fulfills a sense of obligation which he feels to spread the joys of music to all humanity. However, without any great effort on the part of Mr. Braun, the school indirectly is the source of his greatest profits, in that it is continual feeder for piano customers. The love of music which he instills into the hearts of his pupils eventually finds expression in the purchase of a musical instrument. In turn, the profits from piano sales are applied to the operating expenses of the school.

This is an inspiring picture, especially at this time when there appears to be so much conflict between the music teacher and the music dealer. The MUSICAL COURIER has commented at length upon the situation, and has even outlined the situation in a few cities, showing the extent of the misunderstanding, and, in some cases, almost hostility, existing between the two factors. Certainly, the music teacher and the music dealer are natural allies in spreading propaganda for music. The fact that they have not been able to get together indicates that something is radically wrong. Whatever the actual reasons for the conflict are, there is no question but that the fundamental cause is in the matter of commissions.

There seems to be no universal solution for this, even as there are no universal solutions for the many other problems that arise during the conduct of a music store. It is something for which every dealer must evolve his own solution. It is perfectly possible that both the music teaching profession and the commercial interests represented by the local music merchants can continue to function as separate units, but certainly it is not efficient and it is merely another insidious waste which causes loss to both. The example of the Braun Music Store and Music School, in Pottsville, shows how natural the alliance is.

After investigation into the methods in this successful enterprise, one wonders why other music dealers have not hit upon somewhat similar plans. Of course, the fact of the matter is that most music dealers are not technically equipped for the teaching of music as Mr. Braun is. However, the fact that the dealer himself can not teach music should not enter into his calculations. Certainly, he can employ some one to look after the music end of the business. The great lesson taught by the Braun establishment is that the music school is the source and foundation of the prospect list.

Other music dealers have recognized this fact, notably Frank Bayley, who has made a success of conducting the group piano classes in conjunction

with his sales activities. However, it must be granted that all that the group piano classes conducted in the stores can hope to impart to the pupils entering the class is a rudimentary knowledge of music which must be developed to a higher plane before the real utility of the plan can be realized upon. And it is in this particular that the Braun organization excels.

Knabe Superintendent Celebrates 50th Anniversary with Firm

Charles P. Vogt, the general superintendent of Wm. Knabe & Co., Baltimore, Md., has the unusual record of having completed over half a century with the firm which now employs him. In spite of this long record, Mr. Vogt is only sixty-three years old, having started with the Knabe firm at the age of thirteen. His friends and associates in the business tendered him a dinner last month, as an official celebration of his fiftieth anniversary.

Mr. Vogt does not consider his own record remarkable, because there are many men working under him in the same



CHARLES P. VOGT

factory who have records quite as impressive. Among the 400 men and women employed in the plant, there are ninety-four workers whose total length of service with the Knabe amounts to 3,066 years, or an average of thirty-three and a third years per man.

The length of service of various supervisors in the plant working under Mr. Vogt's direction runs from twelve to fifty-six years, as may be seen in the following list:

Supervisor	Years with Knabe
George Hamke	48
Henry Bix	24
Frank Kahline	45
George Becker	52
John Slitzer	27
George Fortman	29
Henry Sandlas	40
Charles Lamana	27
August Palle	27
Robert Nuffer	28
George Frederick	25
John P. Woerner	42
Joseph Hudert	40
Frank Linsenmeyer	29
John Schneider	29
Henry Konradi	20
Emil Griffner	28
William Vollbracht	30
Fred Tober	25
U. Eckenrode	12
Harry C. Gebhard	24
Herbert Glenn	24
John Hensel	56
Louis Haas	50

All of these supervisors, together with many other guests, were present at the dinner given to Mr. Vogt.

The manufacture of some of the world's finest pianos and the control of 400 master craftsmen in musical production are under Mr. Vogt's supervision. He has seen the Knabe plant's production increase 100 per cent and more, while there are twice as many employees today as when he went with the firm. Looking back over the vista of time, Mr. Vogt said: "I don't see anything remarkable in being with a good firm for 50 years. I came with the firm as an apprentice at the age of thirteen.

"I had to go out to make my living. Yes, today I am the superintendent, but you can't run a business unless you have able, faithful workmen.

"And that is what we have here. Every man is trained to do the acme of perfection in his work exactly along the

lines laid down by William Knabe, the founder of the business.

"I worked up through various jobs in the factory, tried to master all the details of piano manufacture and in 1909 I was made superintendent.

"The radio has not interfered with the piano business. As a matter of fact it is instilling a greater love for music into the minds of the people, thereby creating the desire for the piano.

"The reproducing piano today is one of the world's finest musical instruments.

"It is absolutely necessary that workmen in a piano factory be interested in their work to the highest degree. It is through this attainment that perfection of work is accomplished."

That California Tax

In order that busy music dealers may vote intelligently on the California Tax situation at the November election, Shirley Walker of Sherman, Clay & Co., has sent out a letter to members of the Music Trades Association of Northern California of which he is president. The letter is four pages in length and contains the full text besides of the Assembly Constitutional Amendment which will appear as Number 3 on the November ballot in California. The California tax situation is generally acknowledged to be in a very involved and unsatisfactory condition. The Amendment is the result of the special report of the Tax Commission appointed by the Governor and Shirley Walker strongly advocates voting for it, on the grounds that, if finally adopted, it will give stability to business, by straightening out the tax situation.

Steinway Officials on Coast

Two executives of Steinway & Sons have been visiting California. Theodore Cassebeer, vice president, reached San Francisco very early in October and after calling on Sherman, Clay & Co., left to spend a few days in the Yosemite Valley. P. T. Clay, president of Sherman, Clay & Co., said that on Mr. Cassebeer's return he hoped to take the eastern visitor to some of the Northern California branches.

Roman De Majewski, in charge of Steinway & Sons' wholesale operations, was expected to arrive in San Francisco on October 11. Sherman, Clay & Co. are devoted to the Steinway and its interests that the visit of these two executives was quite a red letter event.

Bradfield Music Co. Expands

The Bradfield Music Company, which operates music stores in Hobart and Mangum, Okla., has added another branch in Altus in the same state through the purchase of the Appleby-Tatum music store in that city.

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

The presence of the

Kelly Plate

in a piano doubtless means that the
manufacturer of the instrument has used
the best of material throughout.

The O. S. Kelly Company
Springfield Ohio, U. S. A.

THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

Piano and Musical Instrument Section

Official News of the Music Industries Chamber of Commerce

C. J. Haussler Endorses Music Industries Slogan Contest

Charles J. Haussler, the energetic vice-president of C. Bruno & Son, Inc., who is also general manager of M. Hohner, Inc., and president of the Music Merchants Association, has promised vigorous support for the slogan contest instituted by the Music Industries Chamber of Commerce. This contest incidentally is an outgrowth of a suggestion made more than two years ago by Mr. Haussler, who at that time urged the adoption of a slogan for the music industries as a whole. In a statement to the Chamber of Commerce, Mr. Haussler said:

"This is a thought that I have given long and careful consideration, and I confidently believe that if we (and in the use of the word 'we' I include each and every man and woman engaged in the making, distributing and selling of musical instruments of every description, from a grand piano to a harmonica) can lend a helping hand in establishing an effective slogan as a permanent fixture on the national shrine of attention and thought.

"If we are to musicalize America this is our golden opportunity. Propagandize the public in every corner of the land with the thought that it is a part of one's civic duty to play a musical instrument. Spare no effort in our missionary work of preaching this gospel of the musical instrument education of America. As a natural aftermath of our collective effort we will soon have the public, freely and willingly, spreading the message.

"The slogan adopted should be used on every piece of advertising, national, trade-paper or local, on stationery of all descriptions, every other bit of literature, and in every other conceivable form, so that this message of musical instrument playing will be constantly kept before the public, thus serving to achieve our goal of inspiring the whole nation to the stronger appreciation of the pleasure, the satisfaction and the cultural benefit of being able to play.

"The slogan adopted should be most appropriate to the message we want to convey to the public. It should be convincing, logical, compelling in its appeal; moreover, it should easily arouse interest. It should be so simple that it will be easily remembered. Its theme should be an urge to play any one of the musical instruments, but play one. Thus, it would be a crusader for everyone of the musical instruments, not anyone in particular.

"We need only to realize the tremendous circulation of advertising messages and other literature in the music fields to appreciate the opportunities that now exist whereby we can put over a music slogan. I can see no end of possibilities in this direction, so that our only problem now is to get the proper slogan, and I believe now, as I did two years ago when I suggested to the Music Industries Chamber of Commerce that it conduct a nationwide contest with a substantial cash prize for the best slogan submitted, that we have adopted the best method of obtaining one.

"Success is beginning to favor us and we would be sacrificing a golden opportunity if we failed to do our share. We must all work on the theory that tomorrow may be too late. Now! all together—let's make this slogan contest the biggest campaign the music industry has ever run."

M.I.C.C. Presents Formal Protest Against Freight Rate Increase

The Music Industries Chamber of Commerce presented a brief on Wednesday, October 17, to the Consolidated Classification Department of New York City. This brief was an official protest against the plan of the eastern railroads to double the freight rates on phonographs electrically amplified. The brief itself follows:

The Music Industries Chamber of Commerce, representing ten national associations covering the various branches of the music industry, and particularly the manufacturers of phonographs and the members of the National Association of Music Merchants, protests most emphatically against

Subject 214, Docket No. 35, Talking Machines Electrically Amplified, under which it is proposed to create a new classification for talking machines electrically amplified, with a rating in Official Classification Territory of double first class L. C. L., and first class carload, minimum weight 16,000 lbs., subject to Rule 34.

The figures of weights per cubic foot and values per pound of talking machines electrically amplified made by various of our member phonograph manufacturers indicate clearly that no such rate as double first class for L. C. L. shipments is justified. A comparison of weights per cubic foot and values per pound of talking machines electrically amplified with combination talking machines and radios shows clearly that under no theory of rate making could the former be given a higher rate than the latter, which is subject to only 1½ first class for L. C. L. shipments.

Speaking at this point especially for the music merchants of this country, who would have to pay the higher freight charges if the proposed increase should go into effect, a double first class L. C. L. rate is impossible high from a commercial standpoint. It would compel phonographs electrically amplified to bear a freight cost considerably higher and all out of proportion to that on similar competing products sold through the channels of the music stores. Furthermore, we respectfully call your attention to the fact that the distribution of phonographs is so organized that the bulk of this increased freight charge on L. C. L. shipments would

be levied on shipments from jobbers to music merchants, and would be in addition to a previous freight charge on the shipment from manufacturer to the jobber, which shipment you are likewise proposing shall bear an increased freight charge, whether it be by L. C. L. or carload lot.

Carload shipments of phonographs consist in practically all cases of mixed carloads. Your proposal to subject carload shipments of talking machines electrically amplified to a first class rating, 16,000 lb. minimum, subject to Rule 34, would in practical effect compel mixed carloads to bear this higher rate, although the talking machine electrically amplified would make up only a portion of the shipment. Hence, in mixed carload shipments, articles entitled to and enjoying a lower rate would have to bear this unjustified higher rate.

From a traffic standpoint, the weights per cubic foot and values per pound of these mixed carload shipments do not justify a first class carload rate.

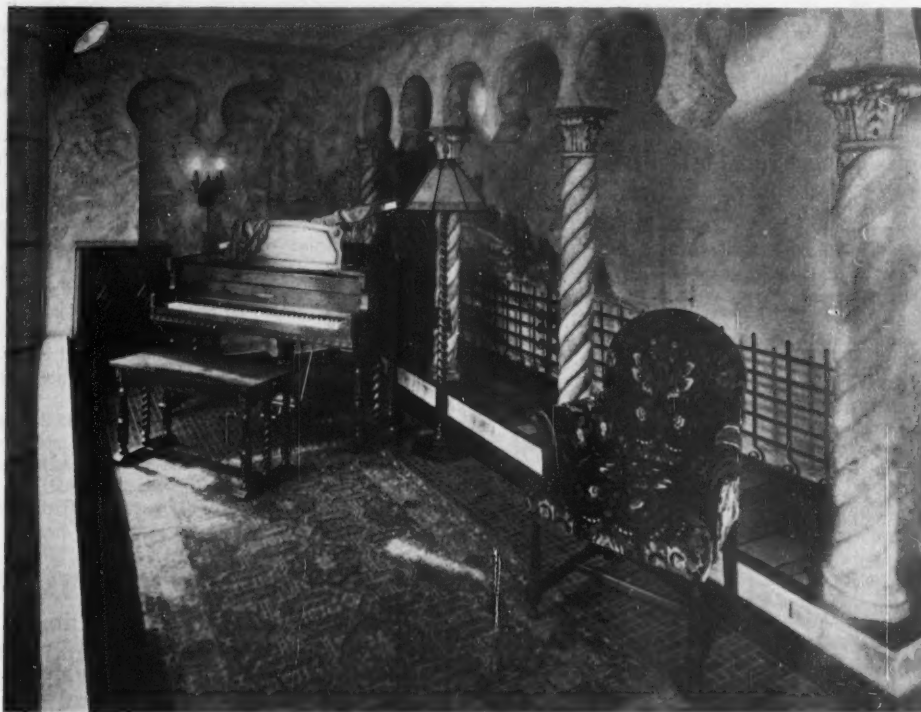
From a commercial standpoint, the subjection of these mixed carload shipments to a first class rate would add so materially and unjustifiably to the distribution costs of our industry as to create a serious sales problem.

In this connection, we respectfully call your attention to the fact that these mixed carloads are made up in large part of Combined Radio Sets and Talking Machines, the carload rating for which was set by the Interstate Commerce Commission, I. & S. Docket No. 2523, Classification Rating on Combined Radio Sets and Talking Machines No. 107, I. C. C. No. 175.

The Music Industries Chamber of Commerce, therefore, respectfully requests that your Committee disapprove of the proposed rating on talking machines electrically amplified, Subject 214, Docket No. 35.

A Fun Method Demonstration

Two hundred informal invitations, in the form of programs, had been issued for the recital by pupils of the "Fun Method" piano classes of Kohler & Chase, San Francisco, held toward the close of September in one of the large piano salons of the firm. Over three hundred attended, the overflow being seated in recital rooms. Some music teachers and a great many public school teachers were in the audience.



A STRIKING WINDOW DISPLAY

The accompanying photo shows the Jesse French & Sons Spanish Renaissance Ensemble displayed in the newly decorated show-window of the Wilking Music Company, progressive Indianapolis piano dealers. The window was designed by Frank Wilking, president of the company. It is one of exceptional beauty and sets off the popular ensemble to the best possible advantage. The window, which has been in but a short time, has already assisted in making a very gratifying number of sales, according to officials of the Wilking Music Company.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 356-358 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



Big Opportunities Await the Piano Maker Who Goes Into Business "On His Own"—Charles Frederick Stein an Outstanding Example of the Feasibility of This Plan.

The joy that seems to be permeating the piano industry at the present time, this occasioned by the orders being received from the piano dealers, causes one to wonder just how much of a percentage is shown in the increase of production. Many manufacturers have been very slow in the turning out of pianos so far this year. They seemingly have been endeavoring to save money. Those without capital have not had the nerve to borrow money and place it into the wonderful asset of a finished piano which always is worth more than it costs to produce.

There has been a great diminution as to the number of manufacturers in the industry during these past few years. Few have attempted to start in the business as did those old names that stand out and maintain the integrity of the piano as a musical instrument, also creating an investment that is good, maintaining the value of installment piano paper to a high standard and not carrying on in a way that would assist the piano itself to come into its own.

The series of articles that are appearing in the MUSICAL COURIER during these weeks in regard to the American Piano Company is indicative of the fact that pianos can be sold if they are offered to the people in a way that will cause a demand. It may interest piano men to know that the Mason & Hamlin factory in Boston is running overtime in order to fill orders. Notwithstanding the predictions that many have made in regard to the revolutionary policies and systems of the American Piano Company, it is certainly a demonstrable fact that pianos can be sold. If the dealers cannot sell them, then the manufacturers will have to sell them. But the demand that comes from the natural causes of music will keep a lot of manufacturers busy.

The thought The Rambler had in mind when he started to say what he has was the fact that the piano makers do not seem to realize that such houses as Steinway and other great concerns made their first pianos by hand. The Rambler stated in an address at the dedication of the Steinway Building in Fifty-seventh street, that when the first Steinway piano was built, it had to be sold before the second could be built. There are many illustrations of this in the olden days. If you talk to an average piano man at the present time about starting in piano manufacturing he will begin to figure about how much capital he can get. The old timers did not have any capital. The first Steinway piano was built in the home of the Steinway family. It was part of the home life, and that continued for quite a while.

Illustrations of this kind could be made by the hundred. Many of these old names have dropped out. Many have been absorbed, and are utilized in combinations, but we do not find any man with a little capital starting "on his own," builds a piano and sells it in order to make another. The only real effort that has been made in the past few years to go into the piano business "on his own" is Charles Frederick Stein, of Chicago. Mr. Stein, for many years, was with Chickering Brothers, which eventually was absorbed by the American Piano Company. Mr. Stein had been C. C. Chickering's main standby in the production of the pianos that were accepted as high grade, artistic productions. Mr. Stein started in a very small way, but his first piano was an artistic, beautifully-toned instrument. His pianos have increased in tonal quality value since that first piano was made.

There may have been others who have started in in a small way upon their own resources, but this one illustration of Mr. Stein's efforts is the only one that carries with it, so far as The Rambler knows, the production of a really

fine instrument. It required some courage for Mr. Stein to start in the business in the manner he did, and during the depression in piano demand. Yet he seems to be getting along, and if he sticks to the maintaining of his own business and is satisfied to work along lines that will create a demand for his piano, he soon will be measuring up with the old line makes.

The Rambler believes that the proper time to start in to business is when there is a depression. Some may think this is wrong, but illustrations can be given where changes in policies and systems of business have been made during depressions, and that enabled them to meet the coming demand with ease. Certain it is that those piano makers who have rested on their oars during the past year will wish that they had utilized a little capital and had laid by a surplus of production to meet the demand that surely seems to present itself at the present time.

The Rambler does not believe that there will be any great sale of the cheap, no-tone pianos that have, as in the past, been accepted as the creating of good piano installment paper, for that has proven to be the bane of the financing and closed one after the other of the cheap piano factories. It is far better to have a 50 per cent. decrease in production when that is based upon the elimination of the cheap, no-tone pianos, and if the pianos that are made are of a character that will give as solid financial foundation to the promises to pay.

Let some of the good piano makers who have been working in factories for other people start on their own. If they make a piano a week they will be doing well, and making more money than they are now in selling their services and their artistic ability to the great concerns that absorb what these men of genius have done. When this is absorbed and brought into the mechanical construction of pianos, there is no need for these men, and they stand outside looking upon the big factories that their genius has practically built, but of which they have not maintained control. If one of these old piano makers would start in and build a piano or two, he would be able to finance himself, if he would follow the lines of the old houses that have built up to great reputations.

The Rambler firmly believes that a piano manufacturer making a good piano of from 1,500 to 2,000 production will make more money than the factory producing 6,000 cheap, no-tone instruments, can possibly make each year. The cheap, no-tone piano has no reputation and befouls its nest by the making of stencil pianos. There is brought about then a 50 per cent reduction as to name value advertising in the pianos that are placed in the homes of the people without any idea as to their origin.

This, however, is bringing up the old talk of the stencil and this is taboo with many piano men who would have to have explained to them what the word "stencil" means. The old timers, however, know what it is, and they can look back over piano history and realize what the stencil has done in creating losses instead of profits.

Remarkable Increase Noted in Demand for Upright Pianos—A Selling Hint for Piano Manufacturers and Dealers.

There is a somewhat startling presentation of what is going on in the piano business at the present time that The Rambler has not as yet been able to figure out to his own satisfaction. There is a steady and growing demand for the upright piano. Why? That is something that is hard to answer. The manufacturers themselves do not seem to be able to give any lucid information in this direction. The dealers are ordering the pianos and the manufacturers are filling the orders as fast as they can readjust their factories to this end.

Those who have been making large numbers of player pianos are not discommoded in this direction, but those who have confined themselves strictly to the manufacturing of grand pianos can not readily bring about those changes in production that the building of upright pianos demands. There have been many efforts made to solve the problem of why the demand for pianos was brought to such a low level during the past year or so. The increased demand for pianos at this time of the year of 1928 has no plausible explanation to the mind of The Rambler. The new proposition of the demand for the upright piano is likewise "something else again," as one might say.

One well known piano manufacturer who has received very encouraging orders for upright pianos and has set in motion the production of them in his factory, believes that the reason for this demand for upright pianos is due to the price. This manufacturer maintains that the prices of pianos have been too high. With the upright, however, the price is within the reach of the buying public, he explains, and then adds that grand manufacturers may point to the advertisements of dealers and department stores of grand

pianos for \$495. We piano men who are in the know can justly maintain that very few grand pianos at this price are sold. In fact, they are but inducements for people to visit piano stores, and then it is up to the salesman to sell a piano at a higher price. The upright piano, however, seems more fit for the ordinary home, he continues. The rooms of the ordinary home of today are small as compared to what they were twenty-five years ago. There is ample volume of tone in a small upright piano for a small room, or even the so-called "living rooms" of the modern apartments.

It is said that Josef Hofmann, the great pianist, visited the warehouses of Steinway & Sons recently, and played upon a small Steinway upright piano. He was amazed at its tonal volume, so impressed with it that he bought the piano and had it sent to his home, probably to go into some room where a grand piano did not fit in.

There is no reason why a house, one of the larger size, should not have more than one piano. The grand piano in the living room of a large home is not to be approached by the children of the home. Then why not buy a small upright piano and place it in the nursery where the children will play upon the instrument or practice upon it even, where they would not be allowed to go into the living room, or as some call it, the drawing room.

It will be an interesting thing if the upright piano should come back and be in great demand. The Rambler believes this to be possible. It only remains for the dealers and the salesmen to get busy and pick up this wasted business, for there is many a family who will buy an upright piano who would not consider a grand.

The Bechstein Piano Is Brought to America—Factors That Favor and Militate Against Its Success—Other Foreign Attempts in the Past.

The new system of distribution of the American Piano Company has created a demand for leaders which makes it seem strange that dealers who have lost one or the other of the American Piano Company's lines should have any trouble in finding a high grade piano that can be made to take the place of the instruments controlled by the American Piano Company. Some dealers, and manufacturers, be it said, have been looking longingly toward the products of foreign factories. The Bechstein piano is the one in point. The Wanamaker piano department, having lost the representation of the American Piano Company line, is said to have concluded negotiations to use the Bechstein as leader.

The Bechstein piano is a beautiful instrument, but during these agitations in the political world as to the tariff, the question presents itself as to whether the American Piano manufacturers, and especially those of the high grade character, are being protected as the politicians would have us believe. While the Bechstein piano has a wonderful, beautiful tone quality, is beautifully built and presents such tonal characteristics that the makers of high grade pianos in America have purchased sample instruments and placed them in their own factories for the workmen to study and to gain some information regarding the tonal qualities of the Bechstein, it does seem as though there are pianos in this country that can meet the American demand.

It was thought at the time the announcement was made of the distribution system of the American Piano Company, that is, the giving to one dealer the three leaders and the Rochester line to one house, that there would be openings for other pianos of old name value and tone quality. There does not seem, however, to be that overwhelming demand that was expected in this direction. There are several of the old line names that are just as valuable as others as to quality, but which have lacked the advertising influence that have surrounded many of the old line makes that could be taken by the dealers bereft of a leader, and arrive at satisfactory conclusions under proper publicity direction and honesty in selling. The advent of the Bechstein will be looked forward to with great interest by the dealers.

It will be remembered that the American Piano Company was the party of the first part in the introduction of a foreign piano in their warehouses. There were something like thirty-two Broadwood pianos brought over from England, those of a very highly artistic decoration as to the cases in the way of carvings, etc., but they did not prove to be a successful commercial possibility. Just what has become of these Broadwood pianos is not known to The Rambler at the present time. He does know that several were sold at very high figures, but the foreign piano will have quite a fight to obtain recognition.

It will be recalled that when Siegel-Cooper was hunting for a leader when that house opened a piano department many years ago, the Erard piano of France was brought over. It was thought that the testimonials, etc., that pertain to the Erard piano in Europe could be utilized in this country. This, however, was another one of those disappointments that are brought about through the difference of opinion of the people who buy pianos and those who are trying to sell them. However, it may be that Wanamaker will be able to make a success with the Bechstein as a leader; and it also may be that the tariff will not militate against this achievement.

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THE piano that becomes the precious heirloom in a family must be soundly built throughout. It calls for a fidelity of idealism. And more, it calls for a fidelity of craftsmanship. Beauty of design is requisite. But perfection of construction is of prime importance.

Into a Kurtzmann goes the best of time-tested materials, prepared under

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*Kurtzmann Dealers count KURTZMANN GOOD WILL
their greatest asset*

C. KURTZMANN & COMPANY
BUFFALO, NEW YORK

MUSICAL COURIER

Weekly Review OF THE World's Music

An Editorial

IT can be said with authority that the tonal characteristics of the Everett pianos in their beautiful artistic cases are in keeping with the beauty of the instruments. There is given to those who desire a highly artistic creation in the form of a piano all that may be demanded. To bring about this production of pianos of the character of the Everett has required a great revolution in the methods of production. This has been brought in the new Everett plant into a wonderful process of production that enables the offering of these instruments at prices that probably have not been attained in the history of piano manufacturing in this country.

To maintain a high artistic standard of production, and, at the same time, to bring about a saving in prices necessary in the creating of a tonal quality and combining with this an architectural perfection as to the period models, is fully shown to have been brought to a most successful issue in the

Everett plant, which now covers fifteen and a half acres of floor space.

The present writer has gone through few factories in the piano industry in the United States that present such perfection of dovetailing in the forwarding processes as is shown in these efforts to attain certain objective points, as to combining the tonal qualities of the instruments with that of the cases covering the mechanisms that are necessary for the arriving at pure tone, or as near tonal perfection as present day ingenuity can attain. There is not a waste motion in the forwarding processes from the time that the lumber and the other materials necessary for the building of these Everett pianos are lifted from the railroad cars until the finished product reaches the shipping room. It is a most satisfactory exhibit of the combining of the raw materials into the parts that are to be assembled, and the bringing of this to a point that meets the artistic requirements of tonal artisans, men trained in this direction.

[William Geppert in the Musical Courier Extra.]

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Everett Piano Company

Factory: South Haven, Mich.

Offices:

New York
449-451 W. 42nd St.

Boston
31 James Ave.

Chicago
306 S. Wabash Ave.

